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Shakespeare Hamlet Penguin Critical Studies

Amrei Wiencek



Shakespeare Hamlet Penguin Critical Studies:

Englischsprachige Shakespeareparodien des 20. Jahrhunderts Amrei Wiencek, 2010-07-24 An dieser Stelle sei all jenen gedankt die zur Entstehung dieser Arbeit beigetragen haben Mein besonderer Dank gilt Frau Prof Dr Ingeborg Weber für das mir entgegengebrachte Vertrauen und ihre stetige Diskussionsbereitschaft die mich sowohl fachlich als auch persönlich bereicherte Sehr geschätzt habe ich die von ihr gewährte Freiheit im Rahmen der Promotion auch eigene Wege gehen zu dürfen Ihr Engagement und das Fachwissen das ich insbesondere in ihren Seminaren zum Werke von William Shakespeare an der Ruhr Universität Bochum erwarb haben diese Arbeit erst ermöglicht Aufrichtig danken möchte ich Herrn Prof Dr Manfred Beyer für die Bereitschaft das Zweitgutachten meiner Dissertation zu erstellen In seinem Seminar zu zeitgenössischen Adaptationen Shakespeares im Sommersemester 2007 erhielt ich zahlreiche wertvolle Anregungen für die Interpretation der Texte von Tom Stoppard Den Begegnungen und Gesprächen mit meinem ehemaligen Englischlehrer Herrn Studiendirektor Wolfgang Werner verdankt die Arbeit ihren ersten Entstehungsimpuls Durch ihn entdeckte ich meine Liebe zur englischen Sprache und Literatur Mein größter Dank gilt jedoch meinen Eltern ohne deren Geduld und Beistand die Arbeit nicht fertig gestellt worden wäre und meiner Schwester Indra Wiencek für das gewissenhafte und zeitintensive Korrekturlesen Amrei Wiencek Inhaltsverzeichnis *Shakespeare Studies*, 1990 **Julius Caesar and Me** Paterson Joseph, 2018-04-05 Julius Caesar is simply Shakespeare's African play John Kani In 2012 actor Paterson Joseph played the role of Brutus in the Royal Shakespeare Company's acclaimed production of Julius Caesar Gregory Doran's last play before becoming Artistic Director for the RSC It is a play Joseph is quick to acknowledge that is widely misunderstood even dreaded when it comes to study and performance Alongside offering fascinating insights into Julius Caesar and Shakespeare's writing Joseph serves up details of the rehearsal process his key collaborations during an eclectic career as well as his experience of working with a majority black cast He considers the positioning of ethnic minority actors in Shakespeare productions in general and female actors tackling so seemingly masculine a play in particular Audience reactions are also investigated by Joseph citing numerous conversations he has had with psychologists counsellors and neurologists on the subject of what happens between performer and spectator For Paterson Joseph his experience of playing Brutus in Julius Caesar with the RSC was a defining point in his career and a transformative experience For any actor or practitioner working on Shakespeare or for any reader interested in his plays this is a fascinating and informative read which unlocks so much about making and understanding theatre from the inside **Stages of Play** Michael W. Shurgot, Margaret E. Owens, 1998 Rather than arguing for a unified response among spectators as many scholars do the book argues that when the plays are performed on thrust stages the audience's reactions are actually seminal to the plays intended dramatic effects **The Oxford Handbook of Shakespearean Tragedy** Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty-four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and

comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century reworkings of Shakespearean tragedy The book's final section expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia

Coriolanus William Shakespeare, 2001 **Common: The Development of Literary Culture in Sixteenth-Century England** Neil Rhodes, 2018-04-13 This volume explores the development of literary culture in sixteenth century England as a whole and seeks to explain the relationship between the Reformation and the literary renaissance of the Elizabethan period Its central theme is the common in its double sense of something shared and something base and it argues that making common the work of God is at the heart of the English Reformation just as making common the literature of antiquity and of early modern Europe is at the heart of the English Renaissance Its central question is why was the Renaissance in England so late That question is addressed in terms of the relationship between Humanism and Protestantism and the tensions between democracy and the imagination which persist throughout the century Part One establishes a social dimension for literary culture in the period by exploring the associations of commonwealth and related terms It addresses the role of Greek in the period before and during the Reformation in disturbing the old binary of elite Latin and common English It also argues that the Reformation principle of making common is coupled with a hostility towards fiction which has the effect of closing down the humanist renaissance of the earlier decades Part Two presents translation as the link between Reformation and Renaissance and the final part discusses the Elizabethan literary renaissance and deals in turn with poetry short prose fiction and the drama written for the common stage Shakespeare Jahrbuch, 1991 **Shakespeare** David M. Bergeron, Geraldo U. de Sousa, 1987 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 **William Shakespeare, Hamlet** Sydney Bolt, 1990 No English play has proved as consistently challenging as open to re interpretation or as probing in its exploration of conscience as Hamlet For this critical study Sydney Bolt isolates six significant factors of the play the plot stagecraft speech roles themes and the nature of tragedy and demonstrates how Shakespeare's use of them has given us some of the most profound and universal drama ever written The play is then examined in its historical context and compared with

other Elizabethan revenge tragedies There is also a discussion of the meaning of tragedy and Hamlet is reviewed in the light of both classical and contemporary theories Bulletin of the Transilvania University of Braşov ,2001 *Shakespeare and Shakespeariana* Meisei Daigaku. Toshokan,1993 **English Studies** ,1997 *The Biblical Presence in Shakespeare, Milton, and Blake* Harold Fisch,1999 In this penetrating study of the poetics of influence the indebtedness of Shakespeare Milton and Blake to a common source namely the Bible becomes a powerful tool for displaying three fundamentally different poetic options as well as three different ways of dealing with a conflict central to western culture In fresh and original discussions of Julius Caesar Antony and Cleopatra Hamlet and King Lear Fisch discerns what he terms the metagon not the struggle between the characters on the stage but a struggle for the control of the play between biblical and non biblical modes of imagining Milton seems more single minded in his reliance on biblical sources yet from his analysis of Paradise Lost and Samson Agonistes Fisch concludes that there are unresolved contradictions both aesthetic and theological which threaten the coherence and balance of these poems as well Blake in his turn perceived these contradictions in the work of his predecessors condemning both Shakespeare and Milton for allowing their writing to be curbed by Greek and Latin models and claiming for himself a more authentic inspiration that of the Sublime of the Bible But Blake s marvellous achievements in the sublime mode as for instance in his Illustrations to Job often reverse the direction of his biblical source replacing dialogue with monologue Harold Fisch s work combines an unremitting attention to the minutiae of the texts with a dazzling capacity for broad insights and judgements He is equally at home in theological learning as in English literature *The Resurrection of "The Mother"* Tina Louise Bisogno-Alvaro,2006 История английской литературы Elena Nikolaevna Chernozemova,1998 **American Book Publishing Record Cumulative 1993** R R Bowker Publishing,1994-03 Cited in BCL3 Sheehy and Walford Compiled from the 12 monthly issues of the ABPR this edition of the annual cumulation lists by Dewey sequence some 41 700 titles for books published or distributed in the US Entry information is derived from MARC II tapes and books submitted to R R Bowker an Forthcoming Books Rose Arny,1996-06 Kliatt Young Adult Paperback Book Guide ,1991 **The Poetry of Keats** Brian Stone,1992 Death and love Lamia Spring Odes Hyperion Isabella

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