



Shattering Of The Self Violence Subjectivity And Early Modern Texts

Pauline Blanc



Shattering Of The Self Violence Subjectivity And Early Modern Texts:

The Shattering of the Self Cynthia Marshall, 2002-05-17 In *The Shattering of the Self Violence Subjectivity and Early Modern Texts* Cynthia Marshall reconceptualizes the place and function of violence in Renaissance literature During the Renaissance an emerging concept of the autonomous self within art politics religion commerce and other areas existed in tandem with an established popular sense of the self as fluid unstable and volatile Marshall examines an early modern fascination with erotically charged violence to show how texts of various kinds allowed temporary release from an individualism that was constraining Scenes such as Gloucester's blinding and Cordelia's death in *King Lear* or the dismemberment and sexual violence depicted in *Titus Andronicus* allowed audience members not only a release but a shattering as opposed to an affirmation of the self Marshall draws upon close readings of Shakespearean plays Petrarchan sonnets John Foxe's *Acts and Monuments of the Christian Martyrs* and John Ford's *The Broken Heart* to successfully address questions of subjectivity psychoanalytic theory and identity via a cultural response to art Timely in its offering of an account that is both historically and psychoanalytically informed *The Shattering of the Self* argues for a renewed attention to the place of fantasy in this literature and will be of interest to scholars working in Renaissance and early modern studies literary theory gender studies and film theory Tzachi Zamir

The Restoration of the Jews: Early Modern Hermeneutics, Eschatology, and National Identity in the Works of Thomas Brightman Andrew Crome, 2014-05-07 This book offers the first detailed examination of the life and works of biblical commentator Thomas Brightman 1562-1607 analysing his influential eschatological commentaries and their impact on both conservative and radical writers in early modern England It examines in detail the hermeneutic strategies used by Brightman and argues that his method centred on the dual axes of a Jewish restoration to Palestine and the construction of a strong English national identity This book suggests that Brightman's use of conservative modes of literal exegesis led him to new interpretations which had a major impact on early modern English eschatology A radically historicised mode of exegesis sought to provide interpretations of the Old Testament that would have made sense to their original readers leading Brightman and those who followed him to argue for the physical restoration of the Jews to the Holy Land In doing so the standard Reformed identification of Old Testament Israel with elect Christians was denied This book traces the evolution of the controversial idea that Israel and the church both had separate unfulfilled scriptural promises in early modern England and shows how early modern exegetes sought to re-construct a distinctly English Christian identity through reading their nation into prophecy In examining Brightman's hermeneutic strategies and their influence this book argues for important links between a literal hermeneutic ideas of Jewish restoration and national identity construction in early modern England Its central arguments will be of interest to all those researching the history of biblical interpretation the role of religion in constructing national identity and the background to the later development of Christian Zionism This important study provides a new examination of Thomas Brightman's hermeneutical method

particularly his ideas on the restoration of the Jews The author's thorough analysis of Brightman's approach also has more general and wider implications for understanding the development of English apocalyptic interpretation into the later seventeenth century Dr Warren Johnston Associate Professor of History Algoma University Andrew Crome's ground breaking study of Thomas Brightman offers a new and sometimes surprising account of the development of millennial thinking in and beyond early modern England This masterly account demonstrates the extent to which an emerging Zionism supported an emerging English nationalism while outlining the historical roots of some of the most important of contemporary geopolitical themes Professor Crawford Gribben Professor of Early Modern British History Queen's University Belfast This important study provides a new examination of Thomas Brightman's hermeneutical method particularly his ideas on the restoration of the Jews The author's thorough analysis of Brightman's approach also has more general and wider implications for understanding the development of English apocalyptic interpretation into the later seventeenth century Dr Warren Johnston Associate Professor of History Algoma University

Autobiography in Early Modern England Adam Smyth, 2010-08-05 Explores life writing forms almanacs financial accounts commonplace books and parish registers which emerged during the sixteenth and seventeenth centuries

The Shakespearean International Yearbook Mark Turner, 2017-11-30 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

Imagining Spectatorship John J. McGavin, Greg Walker, 2016-04-22 Oxford Textual Perspectives is a new series of informative and provocative studies focused upon literary texts conceived of in the broadest sense of that term and the technologies cultures and communities that produce inform and receive them It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies By engaging with the materiality of the literary text its production and reception history and frequently testing and exploring the boundaries of the notion of text itself the volumes in the series question familiar frameworks and provide innovative interpretations of both canonical and less well known works Imagining Spectatorship offers a new discussion of how spectators witnessed early drama in the various spaces and

places in which those works were performed It combines broad historical and theoretical reflection with closely analysed case studies to produce a comprehensive account of the ways in which individuals encountered early drama how they were cued to respond to it and how we might think about those issues today It addresses the practical matters that conditioned spectatorship principally those concerned with the location and configuration of the spaces in which a performance occurred but also suggests how these factors intersected with social status gender religious commitment and affiliation degrees of real or felt personal agency and the operation of the cognitive processes themselves It considers both real witnesses and those imagined spectators which are seemingly figured by both dramatic and quasi dramatic works and whose assumed attitudes play makers sought to second guess It also looks at the spectatorial experience itself as a subject of representation in a number of early texts Finally it examines the complex contract entered into by audiences and players for the duration of a performance looking at how texts cued spectators to respond to specific dramaturgical tropes and gambits and how audience response was itself a cause of potential anxiety for writers The book resists the conventional divide between medieval and early modern drama using its focus on the spectators experience to point connections and continuities across a diverse range of genres such as processions and tourneys as well as scripted plays pageants and interludes a variety of different venues such as city streets great halls and playhouses and a period of about 150 years to the Shakespearean stage of the 1590s and 1600s It seeks to offer routes by which inferences about early spectatorship can be made despite the relative absence of personal testimony from the period

Pity and Identity in the Age of Shakespeare Toria Johnson, 2021 Exploring a wide range of material including dramatic works medieval morality drama and lyric poetry this book argues for the central significance of literary material to the history of emotions Early modern English writing about pity evidences a social culture built specifically around emotion one at least partially defined by worries about who deserves compassion and what it might cost an individual to offer it Pity and Identity in the Age of Shakespeare positions early modern England as a place that sustains messy and contradictory views about pity all at once bringing together attraction fear anxiety positivity and condemnation to paint a picture of an emotion that is simultaneously unstable and essential dangerous and vital deceptive and seductive The impact of this emotional burden on individual subjects played a major role in early modern English identity formation centrally shaping the ways in which people thought about themselves and their communities Taking in a wide range of material including dramatic works by William Shakespeare Thomas Heywood Ben Jonson Thomas Middleton and William Rowley medieval morality drama and lyric poetry by Philip Sidney Thomas Wyatt Samuel Daniel Thomas Lodge Barnabe Barnes George Rodney and Frances Howard this book argues for the central significance of literary material to the broader history of emotions a field which has thus far remained largely the concern of social and cultural historians Pity and Identity in the Age of Shakespeare shows that both literary materials and literary criticism can offer new insights into the experience and expression of emotional humanity

New Psychoanalytic Readings of Shakespeare James Newlin, James W.

Stone,2023-07-14 It has been over two decades since the publication of the last major edited collection focused on psychoanalysis and early modern culture In Shakespeare studies the New Historicism and cognitive psychology have hindered a dynamic conversation engaging depth oriented models of the mind from taking place The essays in New Psychoanalytic Readings of Shakespeare Cool Reason and Seething Brains seek to redress this situation by engaging a broad spectrum of psychoanalytic theory and criticism from Freud to the present to read individual plays closely These essays show how psychoanalytic theory helps us to rethink the plays history of performance their treatment of gender sexuality and race their view of history and trauma and the ways in which they anticipate contemporary psychodynamic treatment Far from simply calling for a conventional return to Freud the essays collected here initiate an exciting conversation between Shakespeare studies and psychoanalysis in the hopes of radically transforming both disciplines It is time to listen once again to seething brains Wiener Zeitschrift zur Geschichte der Neuzeit ,2004 *Selfhood on the Early Modern English Stage* Pauline Blanc,2008 The twelve essays in *Selfhood on the Early Modern English Stage* analyse the influences that shaped the fictional constructs that inhabited the drama of the early modern period The contributors all specialists in the field working in France and England offer a wide spectrum of views and discuss a variety of dramatic texts ranging from late medieval cycle plays and interludes of the Tudor period to plays by Marlowe Shakespeare Tourneur and Jonson The early modern stage self emerges out of this collection as the site of a rich confluence of discursive and historical forces existing beyond the theatre itself Three essays in the first section reveal how abstract figures like Mundus and Mankind gradually became endowed with personal motives and personalizing traits which brought into existence stage beings with a capacity for emotion In the second section three essays deal with specific cultural factors that influenced the representation of selfhood in John Lyly TM s Alexander in Marlowe TM s Tamburlaine and in a selection of Stuart court masques presented at Whitehall The third section offers new insights into the composition of Hamlet as a dramatized personality the fourth investigates the way in which the poet playwright TM s autobiographical impulses may have helped in the construction of early modern stage selves the final fifth section explores the kaleidoscopic sources of the royal protagonists in Rowley TM s When You See Me You Know Me and Shakespeare TM s Richard III This collection of essays seeks to add a further contribution to the growing body of criticism that investigates the multi faceted multi layered construction of early modern subjectivity **Northern Irish Poetry and Theology** G. McConnell,2014-06-17 *Northern Irish Poetry and Theology* argues that theology shapes subjectivity language and poetic form and provides original studies of three internationally acclaimed poets Seamus Heaney Michael Longley and Derek Mahon **Selfhood on the English Stage in the XVIth and XVIIth Centuries** Pauline Blanc,2007 *Early Modern Women* ,2010 Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur ,2007 *The Shakespearean International Yearbook* ,2004 *Transfigurations* Asbjørn Grønstad,2008 In many senses viewers have cut their teeth on the violence in American cinema from Anthony Perkins slashing Janet Leigh in the most

infamous of shower scenes to the 1970s masterpieces of Martin Scorsese Sam Peckinpah and Francis Ford Coppola to our present day undertakings in imagining global annihilations through terrorism war and alien grudges Transfigurations brings our cultural obsession with film violence into a renewed dialogue with contemporary theory Grnstad argues that the use of violence in Hollywood films should be understood semiotically rather than viewed realistically Tranfigurations thus alters both our methodology of reading violence in films and the meanings we assign to them depicting violence not as a self contained incident but as a convoluted network of our own cultural ideologies and beliefs **Shakespeare Studies Today** Graham Bradshaw, Tom Bishop, Mark Turner, 2004 With this volume The Shakespearean International Yearbook inaugurates a new feature a special section which in this issue is shakespeare in the Age of Cognitive Science The guest editor for the section is Mark Turner Institute Professor Dean of the College of Arts and Sciences and Interim Chair Department of Cognitive Science at Case Western Reserve University USA The Shakespearean International Yearbook continues to provide an annual survey of important issues and new developments in contemporary Shakespeare research Representing truly international perspectives on Shakespeare studies in this issue contributors come from not only the US and the UK but also Japan Denmark Canada and Australia They appraise or reappraise current thinking about such diverse matters as scepticism ethnicity performance theatrical and textual practices and translations or adaptations Essays on the plays and poems tend to focus on where we are now and what has changed is changing or ought to change *Shakespeare Quarterly* ,2003 Provides image and full text online access to back issues Consult the online table of contents for specific holdings

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