

Deconstructing Shakespeare?

ROAN HARTWIG, *Shakespeare's Analogical Scene: Parody as Structural Syntax*. University of Nebraska Press, £16.60.

KENNETH MUIR, *Shakespeare: Contrasts and Controversies*. Harvester Press, £20.00.

KENNETH MUIR (ed.), *Interpretations of Shakespeare: British Academy Lectures*. Clarendon Press, Oxford, £15.00.

MALCOLM BRADBURY and DAVID PALMER (eds.), *Shakespearian Tragedy*, No. 20, Stratford-upon-Avon studies, £6.95 (paper).

JOSEPH H. SUMMERS, *Dreams of Love and Power: On Shakespeare's Plays*. Clarendon Press, Oxford, £15.00.

S. C. SEN GUPTA, *A Shakespeare Manual*. Oxford University Press, Calcutta, £4.95 (paper).

STANLEY WELLS, *Re-editing Shakespeare for the Modern Reader*. Oxford Shakespeare Studies, Clarendon Press, Oxford, £15.00.

In his 'Hamlet: the prince or the poem?', the earliest of the ten British Academy lectures brought together by Kenneth Muir in *Interpretations of Shakespeare*, C. S. Lewis illustrated what he saw as the 'oddity' of Shakespearian criticism by means of an analogy with the visual arts:

Let us suppose that a picture which you have not seen is being talked about. The first thing you gather from the vast majority of the speakers . . . is that the picture is undoubtedly a very great work. The next thing you gather is that hardly any two people in the room agree as to what it is a picture of. Most of them find something very curious about the pose . . . of the central figure. One explains it by saying that it is a picture of the raising of Lazarus, and that the painter has cleverly managed to represent the uncertain gait of a body just recovering from the stiffness of death. Another, taking the central figure to be Bacchus returning from the conquest of India, says that it reels because it is drunk. A third, to whom it is self-evident that he has seen a picture of the death of Nelson, asks with some temper whether you would expect a man to look quite normal just after he has been mortally wounded. A fourth maintains that such crudely representational canons of criticism will never penetrate so profound a work, and that the peculiarities of the central figure . . . reflect the content of the painter's subconsciousness. Hardly have you time to digest these opinions when you run into another group who denounce as a pseudo-problem what the first group has been discussing. According to this second group . . . a more natural and self-explanatory pose they never saw and they cannot imagine what all the pother is about. At long last you discover . . . a little knot of men . . . whispering that the picture is a villainous daub and that the mystery of the central figure results from that fact. (pp. 125-6)

Shakespeares Analogical Scene Parody As Structural Syntax

Donald Keeseey



Shakespeare's Analogical Scene Parody As Structural Syntax:

Shakespeare's Analogical Scene Joan Hartwig, 1983-01-01 *Shakespeare and the Comedy of Enchantment* Kent Cartwright, 2021 *Shakespeare and the Comedy of Enchantment* argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies. It thus makes a new claim about the rejuvenating value of comedy for individuals and society. Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious between doubt and fascination with feelings moved by elements of enchantment that also seem a little ridiculous. In such a drama lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent openings for scrutiny and thought. In addressing enchantment the book takes exception to the modernist vision of a deterministic disenchanted world. As Shakespeare's action advances comic mysteries accrue uncanny coincidences magical sympathies inexplicable repetitions psychic influences and puzzlements about the meaning of events all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions. Separate chapters explore the devices tropes and motifs of enchantment: magical clowns who alter the action through stop time interludes structural repetitions that suggest mysteriously converging even opaquely providential destinies locales that oppose magical and protean forces to regulatory and quotidian values desires thoughts and utterances that manifest comically monstrous events characters who return from the dead facilitated by the desires of the living play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness. Wonder and wondering in Shakespeare's and other comedies it emerges become the conditions for new possibilities. Chapters refer extensively to early modern history Renaissance and modern theories of comedy treatises on magical science and contemporaneous Italian and Tudor comedy.

Shakespeare's Analogical Scene Joan Hartwig, 1983 *Shakespeare's Tragic Form* Robert Lanier Reid, 2000 Since about 1960 when five act division in Shakespeare's plays was strongly disputed most critics have focused on individual scenes rather than holistic form. This book argues for Shakespeare's use of five acts arranged in three cycles to form a 2 1 2 pattern. It also examines the role of multiple plots and centers of consciousness especially in the festive comedies and romances. Additionally it traces Shakespeare's gradual mastery of the art of epiphany compares it to Spenser's complementary focus on transcendent reality and traces in *Macbeth* the dark mode of Shakespeare's dramaturgical pattern.

The Cambridge Shakespeare Library Catherine M. S. Alexander, **Richard II** Charles Forker, 1998-01-01 Before 1790 the criticism of *Richard II* is fragmentary and this volume takes up the major tradition of criticism including Malone Lamb Coleridge Hazlitt Chambers Boas Brandes Yeats Schelling Swinburne A. C. Bradley Saintsbury and Masfield.

Shakespeare-Handbuch Ina Schabert, 2000 *Shakespeare Survey* Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback *Shakespeare's Proverbial Themes* Marjorie Donker, 1992-09-15 This study analyzes the role of the sententia proverb maxim adage in the rhetorical process of invention.

and particularly Shakespeare's use of the proverb as a master theme. The plays have a characteristic structure in which the thematic statement is initiated in the early scenes and then repeated with variations throughout. In *Hamlet* for instance the sententia "all that lives must die passing through nature to eternity" is exemplified and concretized in scene after scene. Donker demonstrates that Shakespeare was a product of his schooling in Tudor England in which simple proverbial material was considered to be the substance of moral philosophy, the subject to be developed, varied and amplified in school exercises. He was also following the dictate of Horace in *Ars poetica* that moral philosophy was the proper subject of the poet, that the adage was to be the theme of fiction to be modulated in a wide range of registers and tones throughout the work.

Shakespeare was using the adage as central to the process of invention. Previous scholars have analyzed the sententia as a hallmark of style in Shakespeare's plays but not as the controlling theme. This is a well explicated argument that will be of interest and value to Shakespearean scholars and students of the history of rhetoric with broader applications to the study of Greco-Roman and Elizabethan cultures, the history and theory of drama and humanistic studies. **A reader's guide to**

Shakespeare Joseph Rosenblum, 1998 **Shakespeare's Christian Dimension** Roy Wesley Battenhouse, 1994-05-22 An impressive collection of ninety-two abridged essays identifying the Christian elements in Shakespeare's plays, a great feast of learning and beauty. First Things. This is an exceptionally valuable book, very highly recommended. Sixteenth Century Journal, an exemplary work. In an age when footling matters often replace the great religious quandaries about what it means to live and die before God, Shakespeare's Christian Dimension helps restore our focus. Pro Ecclesia. This anthology reprints abridged versions of 92 critical commentaries on the influence of Shakespeare's Christian heritage on the shaping of his plays. It does not attempt to be exhaustive in its coverage but to provide a useful sampling of valuable work. A supplementary bibliography of more than 250 further items encourages interested readers to further exploration. **JEGP, Journal of English and**

Germanic Philology Gustaf E. Karsten, 1995 **Shakespearean Criticism** Michael Magoulias, 1996-09 The plays theme or focus of this volume includes *Antony and Cleopatra*, *A Midsummer Night's Dream*, *Two Noble Kinsmen*, *Richard II*. **Hamlet Studies**, 1988 *Contexts for Criticism* Donald Keesey, 1998 In this introduction to literary criticism the major critical theories of literary interpretation: historical, formal, reader response, mimetic, intertextual, poststructural and new historical are presented in separate chapters that include detailed introductions, theoretical essays that explain and argue the value of each theory and applications essays in which the theories are applied to the same three literary works: William Shakespeare's *The Tempest*, Kate Chopin's *The Awakening* and William Wordsworth's *Ode Intimations of Immortality*. Wordsworth's and Chopin's works are included in the book. **The Forms of Things Unknown** Mark Stavig, 1995 1995 marks the 400th anniversary of the probable first production of Shakespeare's *Romeo and Juliet* and *A Midsummer Night's Dream*. Though the similarities between these two plays have long been recognized, surprisingly little has been written on what they have in common. As Mark Stavig points out, not only do these plays share a self-consciously poetic approach to drama and a common topic, the

troubles of young lovers living in a hostile familial and societal context but they also share a framework of Renaissance metaphor built on gender oppositions and unities In the primarily public and rational world of late sixteenth century England interest in the more poetic and subjective dimensions of human experience was growing Elizabethan writers including Shakespeare were searching for ways to communicate what Theseus somewhat skeptically calls the forms of things unknown that realm of experience that can be expressed best or perhaps only through the language of metaphor While recent Shakespeare criticism has tended to oversimplify Shakespeare s handling of gender by seeing him either as a supporter or an opponent of patricarchy Stavig finds a more complex conception of gender in Shakespeare s psychology of love and in his depiction of society nature and the cosmos To appreciate these patterns of metaphor we must understand the Petrarchism and neo Platonism that were undergoing a resurgence in the 1590s What emerges in Stavig s exploration is neither a scientific system nor a set of beliefs but rather a flexible structure of metaphors that provides the context for a fresh and rewarding approach to these plays

Shakespeare Jahrbuch ,1989 **Shakespeare Quarterly** ,1989 Provides image and full text online access to back issues Consult the online table of contents for specific holdings **The Essential Shakespeare** Larry S. Champion,1993 **Montage Theory as a Tool for Analysis of Theatre History and Practice** Yongsoo Kim,1996

Shakespeares Analogical Scene Parody As Structural Syntax Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has be more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Shakespeares Analogical Scene Parody As Structural Syntax**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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