



LOVE'S LABOUR'S LOST

WILLIAM SHAKESPEARE

The Great Feast Of Language In Loves Labours Lost

Lynne Magnusson



The Great Feast Of Language In Loves Labours Lost:

The Great Feast of Language in Love's Labour's Lost William C. Carroll, 2015-03-08 This book contends that in Love's Labour's Lost Shakespeare sought to discover the ways in which the imagination uses and abuses language The author's critical reading shows that the characters are endowed with a wide variety of rhetorical disguises Each assumes that his verbal and social point of view is correct and the limitations and virtues of each viewpoint are explored as the drama unfolds In an elegant examination of theme and style Professor Carroll heightens the reader's awareness of Shakespeare's marvellously inventive use of language The author analyzes the different kinds of style the characters' attitudes toward language the play's theatrical modes the frequent metamorphoses and the debates The term debate justified by Shakespeare's use of the medieval conflictus relates to both theme and structure The author finds that the conflicting theories about the proper relation of language and imagination are resolved stylistically and thematically only in the final Debate between Spring and Winter where the playwright reasserts the nature and value of good art Originally published in 1976 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

Love's Labour's Lost William Shakespeare, 2009-06-18 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations Edited and introduced by William C Carroll this edition of Love's Labour's Lost features a lively account of the play's performance history from 1632 to the present day Stage and screen productions of the late twentieth century receive particular attention and a range of international performances are also explored New trends in the scholarly criticism are discussed in the introduction as are the play's sources and historical contexts Carroll's text is freshly edited from the First Quarto published in 1598 and presents a highly readable modernised edition of Love's Labour's Lost a play known for its unorthodox ending and extraordinary use of language

Love's Labour's Lost Felicia Hardison Londre, 2015-07-17 This anthology examines Love's Labours Lost from a variety of perspectives and through a wide range of materials Selections discuss the play in terms of historical context dating and sources character analysis comic elements and verbal conceits evidence of authorship performance analysis and feminist interpretations Alongside theater reviews production photographs and critical commentary the volume also includes essays written by practicing theater artists who have worked on the play An index by name literary work and concept rounds out this valuable resource

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Shakespeare and Social Dialogue Lynne

Magnusson,1999-03-28 Shakespeare and Social Dialogue deals with Shakespeare s language and the rhetoric of Elizabethan letters Moving beyond claims about the language of individual Shakespearean characters Magnusson analyses dialogue conversation sonnets and particularly letters of the period which are normally read as historical documents as the verbal negotiation of specific social and power relations Thus the rhetoric of service or friendship is explored in texts as diverse as Sidney family letters Shakespearean sonnets and Burghley s state letters The book draws on ideas from discourse analysis and linguistic pragmatics especially politeness theory relating these to key ideas in epistolary handbooks of the period including those by Erasmus and Angel Day and demonstrates that Shakespeare s language is rooted in the everyday language of Elizabethan culture Magnusson creates a way of reading both literary texts and historical documents which bridges the gap between the methods of new historicism and linguistic criticism

Shakespeare and laughter Indira

Ghose,2013-07-19 This book examines laughter in the Shakespearean theatre in the context of a cultural history of early modern laughter Aimed at an informed readership as well as graduate students and scholars in the field of Shakespeare studies it is the first study to focus specifically on laughter not comedy It looks at various strands of the early modern discourse on laughter ranging from medical treatises and courtesy manuals to Puritan tracts and jestbook literature It argues that few cultural phenomena have undergone as radical a change in meaning as laughter Laughter became bound up with questions of taste and class identity At the same time humanist thinkers revalorised the status of recreation and pleasure These developments left their trace on the early modern theatre where laughter was retailed as a commodity in an emerging entertainment industry Shakespeare s plays both reflect and shape these changes particularly in his adaptation of the Erasmian wise fool as a stage figure and in the sceptical strain of thought that is encapsulated in the laughter evoked in the plays

Birth Passages

Theresa M. Krier,2001 Birth Passages offers a provocative and eloquent challenge to the nostalgia for the maternal sometimes influenced by classic Freudian theory which pervades many discourses Theresa M Krier suggests an alternative to the common characterizations of the maternal as a force inspiring both desire and dread a force that must be repressed if subjectivity and culture are to be established Instead drawing on the work of Melanie Klein D W Winnicott and Luce Irigaray Krier seeks to establish a new model of the relationship between mother and infant one in which birth is seen not as the tragic ending to the prenatal union but rather as the child s claiming both distance from and proximity to this parent Krier s insightful readings of poetic works from antiquity the Middle Ages and the Renaissance show these texts in

opposition to their cultures insistent nostalgia for the maternal Their authors she maintains recognize such longing as a symptom of a glamorous but false and disabling fantasy In her analysis of the Song of Songs Lucretius s De rerum natura Chaucer s Parlement of Foules Spenser s Amoretti and Faerie Queene and Shakespeare s Love s Labor s Lost and The Winter s Tale Krier details how the writings represent the intersubjective nature of birth **Shakespeare and the supernatural**

Victoria Bladen,Yan Brailowsky,2020-02-05 This edited collection of twelve essays from an international range of contemporary Shakespeare scholars explores the supernatural in Shakespeare from a variety of perspectives and approaches

The Cambridge Companion to Shakespearean Comedy Alexander Leggatt,2002 An accessible wide ranging and informed introduction to Shakespeare s comedies dark comedies and romances first published in 2001 **Historicism,**

Psychoanalysis, and Early Modern Culture Carla Mazzio,Douglas Trevor,2013-10-28 First published in 2000 Did people in early modern Europe have a concept of an inner self Carla Mazzio and Douglas Trevor have brought together an outstanding group of literary cultural and history scholars to answer this intriguing question Through a synthesis of historicism and psychoanalytic criticism the contributors explore the complicated nuanced and often surprising union of history and subjectivity in Europe centuries before psychoanalytic theory Addressing such topics as fetishes and Renaissances the cartographic unconscious and the topographic imaginary these essays move beyond the strict boundaries of historicism and psychoanalysis to carve out new histories of interiority in early modern Europe *The Inarticulate Renaissance* Carla

Mazzio,2016-01-08 The Inarticulate Renaissance explores the conceptual potential of the disabled utterance in the English literary Renaissance What might it have meant in the sixteenth century age of eloquence to speak indistinctly to mumble to oneself or to God to speak unintelligibly to a lover a teacher a court of law or to be utterly dumfounded in the face of new words persons situations and things This innovative book maps out a Renaissance otherwise eclipsed by cultural and literary critical investments in a period defined by the impact of classical humanism Reformation poetics and the flourishing of vernacular languages and literatures For Carla Mazzio the specter of the inarticulate was part of a culture grappling with the often startlingly incoherent dimensions of language practices and ideologies in the humanities religion law historiography print and vernacular speech Through a historical analysis of forms of failed utterance as they informed and were recast in sixteenth century drama her book foregrounds the inarticulate as a central subject of cultural history and dramatic innovation Playwrights from Nicholas Udall to William Shakespeare while exposing ideological fictions through which articulate and inarticulate became distinguished also transformed apparent challenges to articulate communication into occasions for cultivating new forms of expression and audition Teachers in Early Modern English Drama Jean Lambert,2019-11-11 Starting from the early modern presumption of the incorporation of role with authority Jean Lambert explores male teachers as representing and engaging with types of authority in English plays and dramatic entertainments by Shakespeare and his contemporaries from the late sixteenth to the early seventeenth century This book examines these

theatricalized portraits in terms of how they inflect aspects of humanist educational culture and analyzes those ideas and practices of humanist pedagogy that carry implications for the traditional foundations of authority Teachers in Early Modern English Drama is a fascinating study through two centuries of teaching Shakespeare and his contemporaries and will be a valuable resource for undergraduates postgraduates and scholars interested in sixteenth and seventeenth century drama writing and culture Love's Labour's Lost William Shakespeare,1906 *Shakespearean Intersections* Patricia Parker,2018-05-31 Providing innovative and interdisciplinary perspectives on Shakespeare's plays Patricia Parker offers a series of dazzling readings that demonstrate how easy to overlook textual or semantic details reverberate within and beyond the Shakespearean text and suggest that the boundary between language and context is an incontinent divide

Multilingualism in the Drama of Shakespeare and his Contemporaries Dirk Delabastita,Ton Hoenselaars,2015-06-24 No literary tradition in early modern Europe was as obsessed with the interaction between the native tongue and its dialectal variants or with foreign languages and the phenomenon of translation as English Renaissance drama Originally published as a themed issue of English Text Construction 6 1 2013 this carefully balanced collection of essays now enhanced with a new Afterword decisively demonstrates that Shakespeare and his colleagues were far more than just English authors and that their very Englishness can only be properly understood in a broader international and multilingual context Showing a healthy disrespect for customary disciplinary borderlines Multilingualism in the Drama of Shakespeare and his Contemporaries brings together a wide range of scholarly traditions and vastly different types of expertise While several papers venture into previously uncharted territory others critically revisit some of the loci classici of early modern theatrical multilingualism such as Shakespeare's Henry V Shakespeare and the Idea of the Book Charlotte Scott,2007-03-29 The book both material and metaphoric is strewn throughout Shakespeare's plays it is held by Hamlet as he turns through revenge to madness buried deep in the muddled ooze by Prospero when he has shaken out his art like music and violence it is forced by Richard II to withstand the mortality of deposition fetishised by lovers tormented by pedagogues lost by kings written by the alienated and hung about war with the blood of lost voices The book begins and ends Shakespeare's dramatic career as change itself standing the distance between violence and hope between holding and losing Shakespeare and the Idea of the Book is about the book in Shakespeare's plays Focusing on seven plays not only for the chronology and range they present but also for their particular relationship to the book whether it is political or humanist cognitive or illusory satirical or sexual spiritual or secular social or subjective Scott argues that the book on stage its literal and semantic presence offers one of the most articulate and developed hermeneutic tools available for the study of early modern English culture The Melancholy Assemblage Drew Daniel,2013-04-22 Tilting the English Renaissance against the present moment The Melancholy Assemblage examines how the interpretive experience of emotion produces social bonds Placing readings of early modern painting and literature in conversation with psychoanalytic theory and assemblage theory this book argues that far from

isolating its sufferers melancholy brings people together *The Works of Shakespeare: Love's labour's lost* William
Shakespeare, 1906 *The International Encyclopedia of Prose and Poetical Quotations from the Literature of the World*
William S. Walsh, 1908

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