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# HAMLET VOLUME 2

Edited by Marvin W. Hunt

# Hamlet Volume 2

**Piotr Sadowski**



## Hamlet Volume 2:

**Hamlet** William Shakespeare, 1963      Volume 16, Tome II: Kierkegaard's Literary Figures and Motifs Katalin Nun, Jon Stewart, 2016-12-05 While Kierkegaard is perhaps known best as a religious thinker and philosopher there is an unmistakable literary element in his writings. He often explains complex concepts and ideas by using literary figures and motifs that he could assume his readers would have some familiarity with. This dimension of his thought has served to make his writings far more popular than those of other philosophers and theologians but at the same time it has made their interpretation more complex. Kierkegaard readers are generally aware of his interest in figures such as Faust or the Wandering Jew but they rarely have a full appreciation of the vast extent of his use of characters from different literary periods and traditions. The present volume is dedicated to the treatment of the variety of literary figures and motifs used by Kierkegaard. The volume is arranged alphabetically by name with Tome II covering figures and motifs from Gulliver to Zerlina.      *Hamlet's Fictions* Maurice Charney, 2014-02-03 But in a fiction in a dream of passion. In an extended commentary on this passage this book offers a rationale for the excellence and primacy of this play among the tragedies. Throughout emphasis is placed on Hamlet's fantasies and imaginations rather than on ethical criteria and on the depiction of Hamlet as a revenge play through an exploration of its dark and mysterious aspects. The book stresses the importance of Passion and Its Fictions in the play and attempts to explore the very Pirandellian topic of Hamlet's passion and dream of passion. It goes on to examine the organization of dramatic energies in the play, the use Shakespeare makes of analogy and infinite regress and of scene rows, broken scenes and impacted scenes and the significance of the exact middle of Hamlet. The final section is devoted to conventions of style, imagery and genre in the play: what is the stage situation of asides, soliloquies and offstage speech? How is the imagery of skin disease and sealing distinctive? In what sense is Hamlet a comedy or does it use comedy significantly?

*The O.I.C Swine Breeders' Association Record* O.I.C. Swine Breeders' Association, 1905      **Dostoevsky's Hamlet in Nineteenth-Century Russia** Petra Bjelica, 2025-05-15 Dostoevsky uses Hamlet to address some of the most important problems in Russian culture in the second half of the 19th century. Approaching Dostoevsky's engagement with Shakespeare through a focus on his novel *Demons*, Petra Bjelica considers the figure of Hamlet as it connects to Russian national identity, spirituality and cultural migration. Bjelica argues that Russian Hamletism is a perfect example of how a literary phenomenon forms through a specific culture. She reads Dostoevsky's use of Hamlet through the Tsarist government, the wide gap between the aristocratic, working and peasant class and the educated intelligentsia of the period. Russian Hamletism is shown to reflect the hegemony of power as well as the intricate debates that arise via political, ideological and philosophical differences between Slavophiles and Westerners. The book touches on the translatability and universality of Shakespeare, his cultural hegemony and the ethics of appropriating the other by exploring Dostoevsky's highly original interpretation of Hamlet. Rather than just referencing the play, Dostoevsky's engagement with opposing and contradictory elements of Russian Hamletism

dramatize the Hamletian dilemma anew By re thinking literary transmission and the concept of source the intertextuality of Shakespeare and Russian Hamletism in Dostoevsky finds new ground      **The Renaissance Hamlet** Roland Mushat Frye,2014-07-14 Drawing on recent advances in historical knowledge the author describes contemporary attitudes toward issues such as rebellion conscience regicide incest retribution and mourning His investigation reveals a number of convincing new reasons for viewing Hamlet not as an irresolute young man but as a vigorous and determined figure in confrontation with the moral dilemmas of his age By understanding the play in its original terms we find that it takes on new depth and power for our own time Originally published in 1984 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      *The Works of Shakespear* William Shakespeare,1723      Hamlet Hardin Aasand,2022-11-03 Hamlet is one of Shakespeare s four great tragedies studied and performed around the world This new volume in Shakespeare The Critical Tradition increases our knowledge of how Shakespeare s plays were received and understood by critics editors and general readers It traces the course of Hamlet criticism from the earliest items of recorded criticism to the latter half of the Victorian period The focus of the documentary material is from the late 18th century to the late 19th century Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century The introduction constitutes an important chapter of literary history tracing the entire critical career of Hamlet from the beginnings to the present day The volume features criticism from leading literary figures such as Henry James Anna Jameson Victor Hugo Thomas Carlyle Samuel Taylor Coleridge and Mary Cowden Clarke The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century      The Reception of Classical German Literature in England, 1760-1860, Volume 2 John Boening,2020-02-11 The extensive scope of this collection means that this documentary record of the reception of German literature in England is a valuable scholarly resource One of the most important features of British literary and intellectual history over the past 250 years is the influence of German literature From the second half of the 18th Century through the first decades of the 19th German books and ideas attracted then gained the attention of a nation Despite the acknowledged importance of the influence on writers such as Coleridge and Carlyle the subject though often alluded to was rarely studied This collection provides a guidebook through the masses of periodical and allows the English side of the Anglo German

literary relationship to be explored in detail In order to make the collection useful to scholars with a wide range of interest it has been divided into three parts Part 1 is a chronological presentation of commentary on German literature in general It also contains collective reviews of multiple German authors notices of important anthologies and reactions to influential works about Germany and its culture Part 2 collects reviews of 18th Century individual German authors and Part 3 is devoted to the English reception of Goethe and Schiller Parts 2 3 contain cross references to the collective reviews of Part 1 Containing over 200 British serials and articles and reviews from all the major English literary periodicals the collection also includes a broad sampling of opinion from the more general magazines including some popular religious publications

**Histrionic Hamlet** Piotr Sadowski, 2024-09-18 According to psychological research on acting the histrionic personality consists of a compulsive tendency to play act exaggerate emotions succumb to illusions seek attention through speech body language and costume to be seductive and impulsive An original intervention in the critical history of Shakespeare's most famous play *Histrionic Hamlet* argues that the Danish Prince is a stage representation of just such a personality a born actor and a drama queen rather than a politician incongruously thrown in the middle of ruthless high stakes power struggle requiring pragmatic rather than theatrical skills Uniquely among other English revenge tragedies in *Hamlet* a histrionic protagonist striking a series of gratuitous baffling self indulgent and counterproductive poses is called upon to carry out a challenging and brutal political task which he spectacularly and tragically mismanages Unable to perform on a theatrical stage as a professional actor the Clown Prince bitterly play acts anyway turning all situations into opportunities of pretend play rather than effective political action In consequence he wastes tactical advantages over his enemies endangers himself and jeopardizes his revenge plan if ever there was one *Histrionic Hamlet* should be of interest to students of Shakespeare theater practitioners and anyone interested in human dysfunctional and maladaptive behavior *Monthly Bulletin of Books Added to the Public Library of the City of Boston* Boston Public Library, 1900

**Art of Darkness** Anne Williams, 1995-04-15 *Art of Darkness* is an ambitious attempt to describe the principles governing Gothic literature Ranging across five centuries of fiction drama and verse including tales as diverse as Horace Walpole's *The Castle of Otranto* Shelley's *Frankenstein* Coleridge's *The Rime of the Ancient Mariner* and Freud's *The Mysteries of Enlightenment* Anne Williams proposes three new premises that Gothic is poetic not novelistic in nature that there are two parallel Gothic traditions Male and Female and that the Gothic and the Romantic represent a single literary tradition Building on the psychoanalytic and feminist theory of Julia Kristeva Williams argues that Gothic conventions such as the haunted castle and the family curse signify the fall of the patriarchal family Gothic is therefore poetic in Kristeva's sense because it reveals those others most often identified with the female Williams identifies distinct Male and Female Gothic traditions In the Male plot the protagonist faces a cruel violent and supernatural world without hope of salvation The Female plot by contrast asserts the power of the mind to comprehend a world which though mysterious is ultimately sensible By showing how Coleridge and Keats used both Male and Female

Gothic Williams challenges accepted notions about gender and authorship among the Romantics Lucidly and gracefully written *Art of Darkness* alters our understanding of the Gothic tradition of Romanticism and of the relations between gender and genre in literary history *Literature in the Making* Nancy Glazener, 2016 In the eighteenth century literature meant learned writings by the twentieth century literature had come to be identified with imaginative aesthetically significant works and academic literary studies had developed special protocols for interpreting and valuing literary texts *Literature in the Making* examines what happened in between how literature came to be more precisely specified and valued how it was organized into genres canons and national traditions and how it became the basis for departments of modern languages and literatures in research universities Modern literature the version of literature familiar today was an international invention but it was forged when literary cultures traditions and publishing industries were mainly organized nationally *Literature in the Making* examines modern literature's coalescence and institutionalization in the United States considered as an instructive instance of a phenomenon that was going global Since modern literature initially offered a way to formulate the value of legacy texts by authors such as Homer Cervantes and Shakespeare however the development of literature and literary culture in the U S was fundamentally transnational *Literature in the Making* argues that Shakespeare studies one of the richest tracts of nineteenth century U S literary culture was a key domain in which literature came to be valued both for fuelling modern projects and for safeguarding values and practices that modernity put at risk a foundational paradox that continues to shape literary studies and literary culture Bringing together the histories of literature's competing conceptualizations its print infrastructure its changing status in higher education and its life in public culture during the long nineteenth century *Literature in the Making* offers a robust account of how and why literature mattered then and matters now By highlighting the lively collaboration between academics and non academics that prevailed before the ascendancy of the research university starkly divided experts from amateurs *Literature in the Making* also opens new possibilities for envisioning how academics might partner with the reading public *Catalogue of the Keiogijuku Library*, 1912 **A Companion to Shakespeare's Works, Volume I** Richard Dutton, Jean E. Howard, 2008-04-15 This four volume *Companion to Shakespeare's Works* compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare's tragedies

contains original essays on every tragedy from Titus Andronicus to Coriolanus as well as thirteen additional essays on such topics as Shakespeare's Roman tragedies Shakespeare's tragedies on film Shakespeare's tragedies of love Hamlet in performance and tragic emotion in Shakespeare *The Catalogue of the Public Library of Victoria* Public Library, Museums, and National Gallery (Vic.), 1880

**Ophelia and Victorian Visual Culture** Kimberly Rhodes, 2017-07-05 Kimberly Rhodes's interdisciplinary book is the first to explore fully the complicated representational history of Shakespeare's Ophelia during the Victorian period In nineteenth century Britain the shape function and representation of women's bodies were typically regulated and interpreted by public and private institutions while emblematic fictional female figures like Ophelia functioned as idealized templates of Victorian womanhood Rhodes examines the widely disseminated representations of Ophelia from works by visual artists and writers to interpretations of her character in contemporary productions of Hamlet revealing her as a nexus of the struggle for the female body's subjugation By considering a broad range of materials including works by Anna Lea Merritt Elizabeth Siddal Dante Gabriel Rossetti and John Everett Millais and paying special attention to images women produced Rhodes illuminates Ophelia as a figure whose importance crossed class and national boundaries Her analysis yields fascinating insights into high and mass culture and enables transnational comparisons that reveal the compelling associations among Ophelia gender roles body image and national identity

**Bulletin of the Public Library of the City of Boston** Boston Public Library, 1901

*Stage Directions in Hamlet* Hardin L. Aasand, 2003 The subject of stage directions in Hamlet those brief semiotic codes that are embellished by historical theatrical and cultural considerations produces a rigorous examination in the fifteen essays contained in this collection This volume encompasses essays that are guardedly inductive in their critical approaches as well as those that critique modern productions that attempt to achieve Shakespearean effect through a modern aesthetic The volume also includes essays that enunciate the production of stage business as a cultural interplay between productions and social agencies outside the theater

**Volume 16, Tome II: Kierkegaard's Literary Figures and Motifs** Ms Katalin Nun, Dr Jon Stewart, 2015-01-28 While Kierkegaard is perhaps known best as a religious thinker and philosopher there is an unmistakable literary element in his writings He often explains complex concepts and ideas by using literary figures and motifs that he could assume his readers would have some familiarity with This dimension of his thought has served to make his writings far more popular than those of other philosophers and theologians but at the same time it has made their interpretation more complex The present volume is dedicated to the treatment of the variety of literary figures and motifs he used

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