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Ekphrasis Bildeschreibung Als Repräsentationstheorie Bei Spenser Sidney Lyly Und Shakespeare

Ingrid Hoepel



Ekphrasis Bildeschreibung Als Repräsentationstheorie Bei Spenser Sidney Lyly Und Shakespeare:

Narrating the Visual in Shakespeare Richard Meek, 2017-03-02 This book examines Shakespeare's fascination with the art of narrative and the visibility of language Richard Meek complicates our conception of Shakespeare as either a man of the theatre or a literary dramatist suggesting ways in which his works themselves debate the question of text versus performance Beginning with an exploration of the pictorialism of Shakespeare's narrative poems the book goes on to examine several moments in Shakespeare's dramatic works when characters break off the action to describe an absent offstage event place or work of art Meek argues that Shakespeare does not simply prioritise drama over other forms of representation but rather that he repeatedly exploits the interplay between different types of mimesis narrative dramatic and pictorial in order to beguile his audiences and readers Setting Shakespeare's works in their literary and rhetorical contexts and engaging with contemporary literary theory the book offers new readings of *Venus and Adonis* *The Rape of Lucrece* *Hamlet* *King Lear* and *The Winter's Tale* The book will be of particular relevance to readers interested in the relationship between verbal and visual art theories of representation and mimesis Renaissance literary and rhetorical culture and debates regarding Shakespeare's status as a literary dramatist

Performances of Mourning in Shakespearean Theatre and Early Modern Culture T. Döring, 2006-07-11 This study takes a look at a controversial question what do the acts and shows of grief performed in early modern drama tell us about the religious culture of the world in which they were historically staged Drawing on performance studies it provides detailed readings of play texts to explore the politics pathologies and parodies of mourning

Portraits in Early Modern English Drama Emanuel Stelzer, 2019-05-14 Portraits in Early Modern English Drama studies the complex web of interconnections that grows out of the presentation of portraits as props in early modern English drama Emanuel Stelzer considers this theory from the Elizabethan age up to the closing of the theatres This book examines how the dramatic text and the subjectivities of the dramatis personae are shaped and changed through the process of observation and interpretation of pictures in the dramatic actions and dialogues Unlike any previous study it confronts when a portrait is clearly meant not to be a miniature This also has bearings on the effect of the picture on the audience and in terms of genre expectation Two important questions are interrogated in the book What were the price and value of these portraits and What were the strategies deployed by the playing companies to show women's portraits in a theatre without actresses This book will be of interest to different areas of research dealing with the history of drama and literature material and visual culture studies art history gender studies and performance studies

Enargeia in Classical Antiquity and the Early Modern Age Heinrich F. Plett, 2012-08-14 The present study provides an extensive treatment of the topic of enargeia on the basis of the classical and humanist sources of its theoretical foundation These serve as the basis for detailed analyses of verbal and pictorial works of the Classical Antiquity and the Early Modern Age Their theoretical basis is the tradition of classical rhetoric with its principal representatives Aristotle Cicero Quintilian and their reception history The enargetic

approach to the arts may be described as rhetoric of presence and display or aesthetics of evidence and imagination Visual imagination plays a major role in the concepts of effect in oratory poetry and drama of the Classical Antiquity and the Early Modern Age Its implementations are manifested in the Second Sophistic and in the Early Modern Age there above all in the works of William Shakespeare

Literary Visualities Ronja Bodola, Guido Isekenmeier, 2017-06-26 This book challenges the focus on pictoriality as central constituent of visual culture from the perspective of literary studies which in the wake of an intermedial turn so far focused on the ways texts relate to pictures and visual media either in praesentia e g word and image studies or in absentia e g ekphrasis Instead it emphasizes literature s participation in visual culture at large and focuses on three areas of investigation 1 the depiction of for instance visual perceptions in the literary mode of description which is paramount to formatting the mental aspect of visual culture 2 the readerly practice of visualising situations and events of the fictional world which mediates between those mentefacts and techniques of writing 3 textual visibilities which are grounded in materiality The volume explores these three areas from a systematically integrated perspective and the essays include in depth treatments of seminal examples taken from Western literatures primarily English and German but also French and American literature from early modern times to the present This book s aim is to work out literature s active role in shaping visual culture thus demonstrating its relevance for image studies

Ekphrastic encounters David Kennedy, Richard Meek, 2018-12-05 This book offers a comprehensive reassessment of ekphrasis the verbal representation of visual art Ekphrasis has been traditionally regarded as a form of paragone competition between word and image This interdisciplinary collection of essays seeks to complicate this critical paradigm and proposes a more reciprocal model of ekphrasis that involves an encounter or exchange between visual and textual cultures This critical and theoretical shift demands a new form of ekphrastic poetics which is less concerned with representational and institutional struggles and more concerned with ideas of ethics affect and intersubjectivity Ekphrastic encounters brings together leading scholars working in the field of word and image studies and offers a fresh exploration of ekphrastic texts from the Renaissance to the present day Taken together the chapters establish a new set of theoretical frameworks for exploring the ekphrastic encounter

Self-reflexivity in Literature Werner Huber, Martin Middeke, Hubert Zapf, 2005 Introduction C Henke Self Reflexivity and Common Sense in A Tale of a Tub and Tristram Shandy Eighteenth Century Satire and the Novel C Goer Wie Tyrann Amor seine Meisterin fand Die Geburt des Individuums aus dem Geist der Musik in Wilhem Heinses Musikroman Hildegard von Hohenthal H Breuer John Keats Ode To Autumn als Metapoesie H Zapf Structure Chaos and Self Reference in Edgar Allan Poe U B ker A raid on the inarticulate Hawthorne Hopkins Hofmannsthal T Fischer Seidel Archetypal Structures and Literature in Joyce s Ulysses Aristotle Frye and the Plot of Ulysses P Freese Trouble in the House of Fiction Bernard Malamud s The Tenants B Hesse The moo s an arrant thief Self Reflexivity in Nabokov s Pale Fire W Huber Why this farce day after day On Samuel Beckett s Eleuth ria L Volkmann Explorationen des Ichs Hanif Kureishis post ethnische

Kurzgeschichten P Lenz Talking Cures oder Tall Stories The Dis Establishing of Reality in Conor McPherson s The Weir A Merbitz The Art of Listing Selbstreflexive Elemente in Nick Hornbys High Fidelity A N nning Fictional Metabiographies and Metaautobiographies Towards a Definition Typology and Analysis of Self Reflexive Hybrid Metagenres M Middeke Self Reflexivity Trans Intertextuality and Hermeneutic Deep Structure in Contemporary British Fiction A H K mmel Mighty Matryoshka Zum Konzept der fraktalen Person M Markus Tu put it shortly Abk rzungen reflektiert am Beispiel englischer und deutscher Eigennamen R Weskamp Selbstreflexion und Fremdsprachenerwerb *Verbal-Visual Configurations in Postcolonial Literature* Birgit Neumann, Gabriele Rippl, 2020-04-23 Examining a range of contemporary Anglophone texts this book opens up postcolonial and transcultural studies for discussions of visuality and vision It argues that the preoccupation with visual practices in Anglophone literatures addresses the power of images vision and visual aesthetics to regulate cultural visibility and modes of identification in an unevenly structured world The representation of visual practices in the imaginative realm of fiction opens up a zone in which established orders of the sayable and visible may be revised and transformed In 12 chapters the book examines narrative fiction by writers such as Michael Ondaatje Derek Walcott Salman Rushdie David Dabydeen and NoViolet Bulawayo who employ word image relations to explore the historically fraught links between visual practices and the experience of modernity in a transcultural context Against this conceptual background the examination of verbal visual relations will illustrate how Anglophone fiction models alternative modes of re presentation that reflect critically on hegemonic visual regimes and reach out for new more pluralized forms of exchange **Making Sense** Ralf Hertel, 2021-07-26 Fiction is fascinating All it provides us with is black letters on white pages yet while we read we do not have the impression that we are merely perceiving abstract characters Instead we see the protagonists before our inner eye and hear their voices Descriptions of sumptuous meals make our mouths water we feel physically repelled by depictions of violence or are aroused by the erotic details of sexual conquests We submerge ourselves in the fictional world that no longer stays on the paper but comes to life in our imagination Reading turns into an out of the body experience or rather an in another body experience for we perceive the portrayed world not only through the protagonist s eyes but also through his ears nose tongue and skin In other words we move through the literary text as if through a virtual reality How does literature achieve this trick How does it turn mere letters into vividly experienced worlds This study argues that techniques of sensuous writing contribute decisively to bringing the text to life in the reader s imagination In detailed interpretations of British novels of the 1980s and 1990s by writers such as John Berger John Banville Salman Rushdie Jeanette Winterson or J M Coetzee it uncovers literary strategies for turning the sensuous experience into words and for conveying it to the reader demonstrating how we make sense in and of literature Both readers interested in the contemporary novel and in the sensuousness of the reading experience will profit from this innovative study that not only analyses the interest of contemporary authors in the senses but also pin points literary entry points for the sensuous force of reading **Handbook**

of Poetic Forms Jessica Bundschuh,Irmtraud Huber,2025-10-06 This Handbook of Poetic Forms aims to offer historically informed approaches to a wide variety of poetic forms A particular emphasis will be on considering poetic form in dialogue with the cultural context in which it is being used as well as within the literary tradition of each form and to explore the stable as well as the historically variable affordances of each form in such contexts Hereby the focus lies on prescriptive forms that is on poetic forms which are defined by or at least associated with specific metrical stanzaic or overall structures or the absence of such rather than poetic genres that are primarily characterised by similarities in subject matter like the elegy or the ode While this Handbook should be accessible to students its aim is not to offer basic introductions but rather to broaden a historical and functional understanding of the poetic forms it covers and to engage with poetic forms not as givens but as historically contingent processes of formation Above all this Handbook s formalism is new formalist in emphasising historical awareness and contextualisation *Handbook of Intermediality* Gabriele Rippl,2015-07-24 This handbook offers students and researchers compact orientation in their study of intermedial phenomena in Anglophone literary texts and cultures by introducing them to current academic debates theoretical concepts and methodologies By combining theory with text analysis and contextual anchoring it introduces students and scholars alike to a vast field of research which encompasses concepts such as intermediality multi and plurimediality intermedial reference transmediality ekphrasis as well as related concepts such as visual culture remediation adaptation and multimodality which are all discussed in connection with literary examples Hence each of the 30 contributions spans both a theoretical approach and concrete analysis of literary texts from different centuries and different Anglophone cultures [Routledge Encyclopedia of Narrative Theory](#) David Herman,Manfred Jahn,Marie-Laure Ryan,2010-06-10 The past several decades have seen an explosion of interest in narrative with this multifaceted object of inquiry becoming a central concern in a wide range of disciplinary fields and research contexts As accounts of what happened to particular people in particular circumstances and with specific consequences stories have come to be viewed as a basic human strategy for coming to terms with time process and change However the very predominance of narrative as a focus of interest across multiple disciplines makes it imperative for scholars teachers and students to have access to a comprehensive reference resource **Emblems and Impact Volume I** Ingrid Hoepel,2017-11-06 The art of the emblem is a pan European phenomenon which developed in Western and Central Europe in the early modern period It adopted meanings and motifs from Antiquity and the Middle Ages as part of a general humanistic impulse Technological developments in printing that permitted the combination of letterpress with woodblock and later copperplate images ensured that the emblem spread rapidly by way of printed collections With time emblematic ideas moved beyond Europe conveying their insights and wisdom in the compact form of the book These same books came to influence artists and designers working in the decoration of buildings furniture and household items so that emblems entered personal life they infiltrated festive culture too In such environments beyond the book emblems were transported adapted and

embedded in new functional contexts shaped by social political or religious conditions but also by architectonical and regional art historical parameters The results of these transformations are often of an intricate and complex meaning The combination of word and image that constitutes the emblem still has resonance in contemporary art and architecture The study of emblems allows us to look back at the collaborative endeavours of creative minds of earlier times from across Europe and beyond At a time when that continent is under strain and the world in general seeks to come to terms with globalization emblems allow reflection on strongly shared cultural values and connections

Handbook of English Renaissance Literature Ingo Berensmeyer, 2019-10-08 This handbook of English Renaissance literature serves as a reference for both students and scholars introducing recent debates and developments in early modern studies Using new theoretical perspectives and methodological tools the volume offers exemplary close readings of canonical and less well known texts from all significant genres between c 1480 and 1660 Its systematic chapters address questions about editing Renaissance texts the role of translation theatre and drama life writing science travel and migration and women as writers readers and patrons The book will be of particular interest to those wishing to expand their knowledge of the early modern period beyond Shakespeare

Poets on Paintings Robert D. Denham, 2010-03-10 Ekphrasis the description of pictorial art in words is the subject of this bibliography More specifically some 2500 poems on paintings are catalogued by type of publication in which they appear and by poet Also included are 2000 entries on the secondary literature of ekphrasis including works on sculpture music photography film and mixed media

Dance and British Literature: An Intermedial Encounter Maria Marcsek-Fuchs, 2015-02-11 Dance and literature seem to have much in common Both are part of a culture represent a culture and subvert a culture Yet at the same time they appear to be medial antagonists one is kinetic and multimedial the other often verbal and seemingly mono medial What happens however when both meet when movement is integrated into the literary world or even replaces verbal communication Dance is artistic and popular traditional and innovative bodily and ephemeral It holds cultural and kinetic information in a nutshell and thus brings movement and cultural history into a text Shakespeare's plays Restoration comedy 19th century caricature popular and elitist theatre all make use of dance as special means of signification Thus this study explores dance in British literature from Shakespeare to Yeats and illustrates the many ways in which these two forms of artistic expression can enter into various kinds of intermedial encounters and cultural alliances

Handbook of Anglophone World Literatures Stefan Helgesson, Birgit Neumann, Gabriele Rippl, 2020-09-07

Emblems and Impact Volume II Ingrid Hoepel, 2019-02-01 The art of the emblem is a pan European phenomenon which developed in Western and Central Europe in the early modern period It adopted meanings and motifs from Antiquity and the Middle Ages as part of a general humanistic impulse Technological developments in printing that permitted the combination of letterpress with woodblock and later copperplate images ensured that the emblem spread rapidly by way of printed collections With time emblematic ideas moved beyond Europe conveying their insights and

wisdom in the compact form of the book These same books came to influence artists and designers working in the decoration of buildings furniture and household items so that emblems entered personal life they infiltrated festive culture too In such environments beyond the book emblems were transported adapted and embedded in new functional contexts shaped by social political or religious conditions but also by architectural and regional art historical parameters The results of these transformations are often of an intricate and complex meaning The combination of word and image that constitutes the emblem still has resonance in contemporary art and architecture The study of emblems allows us to look back at the collaborative endeavours of creative minds of earlier times from across Europe and beyond At a time when that continent is under strain and the world in general seeks to come to terms with globalization emblems allow reflection on strongly shared cultural values and connections

Jesuit Image Theory Walter S. Melion, Karl A.E. Enenkel, Wietse de Boer, 2016-06-10

The Jesuit investment in images whether verbal or visual virtual or actual pictorial or poetic rhetorical or exegetical was strong and sustained and may even be identified as one of the order's defining characteristics Although this interest in images has been richly documented by art historians theatre historians and scholars of the emblem the question of Jesuit image theory has yet to be approached from a multi disciplinary perspective that examines how the image was defined conceived produced and interpreted within the various fields of learning cultivated by the Society sacred oratory pastoral instruction scriptural exegesis theology collegiate pedagogy poetry and poetics etc The papers published in this volume investigate the ways in which Jesuits reflected visually and verbally on the status and functions of the imago between the foundation of the order in 1540 and its suppression in 1773 Part I examines texts that purport explicitly to theorize about the imago and to analyze its various forms and functions Part II examines what one might call expressions of embedded image theory that is various instances where Jesuit authors and artists use images implicitly to explore the status and functions of such images as indices of image making Contributors include Wietse de Boer James Clifton Ralph Dekoninck Karl Enenkel Pierre Antoine Fabre David Graham Agn's Guiderdoni Anna Knaap Walter Melion Jeffrey Muller Hilmar Pabel Aline Smeesters Andrea Torre and Steffen Zierholz

The Routledge Dictionary of Performance and Contemporary Theatre Patrice Pavis, 2016-04-28 The Routledge Dictionary of Contemporary Theatre and Performance provides the first authoritative alphabetical guide to the theatre and performance of the last 30 years Conceived and written by one of the foremost scholars and critics of theatre in the world it literally takes us from Activism to Zapping analysing everything along the way from Body Art and the Flashmob to Multimedia and the Postdramatic What we think of as performance and drama has undergone a transformation in recent decades Similarly how these terms are defined used and critiqued has also changed thanks to interventions from a panoply of theorists from Derrida to Ranciere Patrice Pavis's Dictionary provides an indispensable roadmap for this complex and fascinating terrain a volume no theatre bookshelf can afford to be without

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