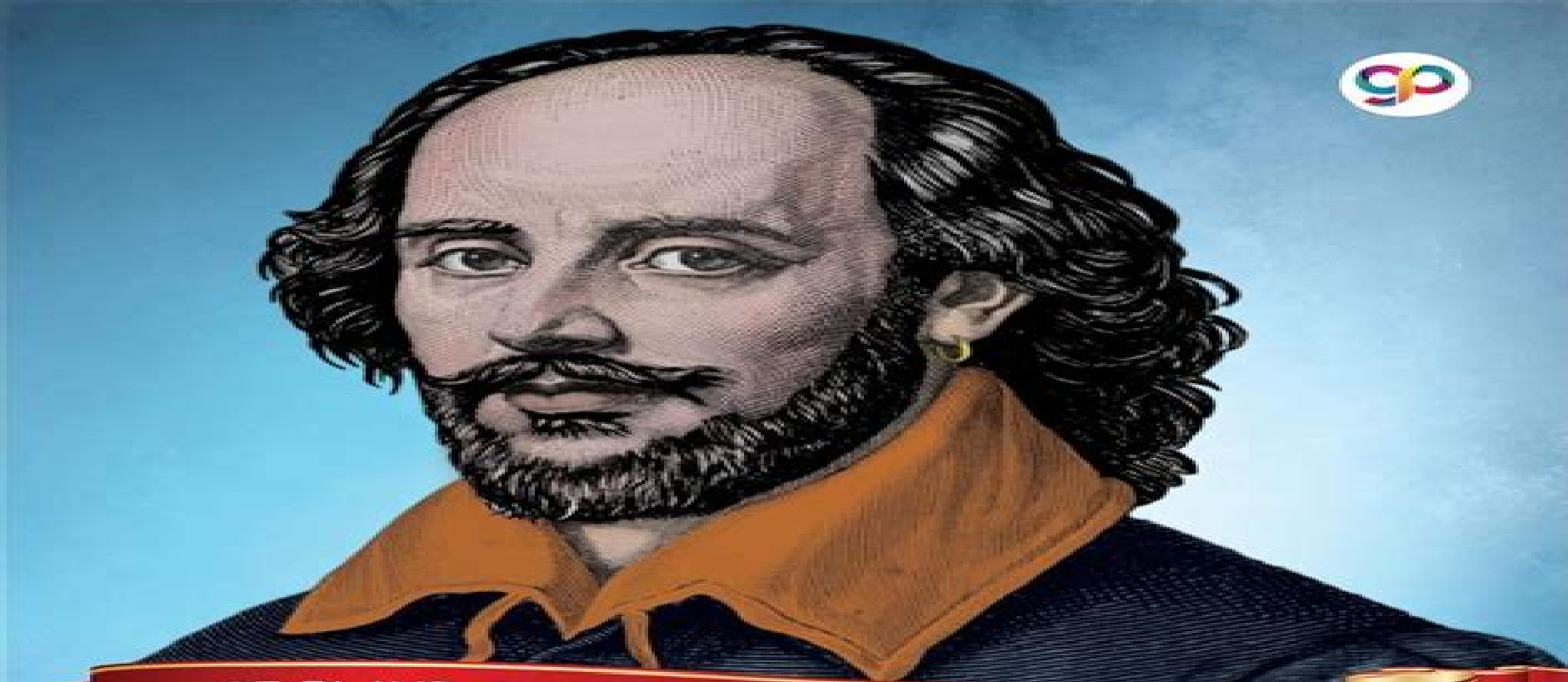




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Shakespeare's Roman Plays Paul Innes, 2015-07-07 Rome was a recurring theme throughout Shakespeare's career from the celebrated *Julius Caesar* to the more obscure *Cymbeline* In this book Paul Innes assesses themes of politics and national identity in these plays through the common theme of Rome He especially examines Shakespeare's interpretation of Rome and how he presented it to his contemporary audiences Shakespeare's depiction of Rome changed over his lifetime and this is discussed in conjunction with the emergence of discourses on the British Empire Each chapter focuses on a play which is thoroughly analysed with regard to both performance and critical reception Shakespeare's plays are related to the theatrical culture of their time and are considered in light of how they might have been performed to his contemporaries Innes engages strongly with both the plays

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Evolution of Shakespeare's Comedy Larry S. Champion, 1970 The evolution of Shakespeare's comedy in Larry Champion's view is apparent in the expansion of his comic vision to include a complete reflection of human life while maintaining a comic detachment for the audience Like the other popular dramatists of Elizabethan England Shakespeare used the diverse comic motifs and devices which time and custom had proved effective He went further however and created progressively deeper levels of characterization and plot interaction thereby forming characters who were not merely devices subordinated to the needs of the plot Shakespeare's development as a comic playwright suggests Champion was consistently in the direction of complexity or depth of characterization His earliest works like those of his contemporaries are essentially situation comedies the humor arises from action rather than character There is no significant development of the main characters instead they are manipulated into situations which are humorous as a result for example of mistaken identity or slapstick confusion The ensuing phase of Shakespeare's comedy sets forth plots in which the emphasis is on identity rather

than physical action a revelation of character which occurs in one of two forms either a hypocrite is exposed for what he actually is or a character who has assumed an unnatural or abnormal pose is forced to realize and admit the ridiculousness of his position In the final comedies involving sin and sacrificial forgiveness however character development is concerned with a transformation of values Although each of the comedies is discussed Champion concentrates on nine dividing them according to the complexity of characterization He pursues as well the playwright s efforts to achieve for the spectator the detached stance so vital to comedy Shakespeare obtained this perspective Champion observes through experimentation with the use of material mirroring the main action mockery parody or caricature and through the use of a comic pointer who is himself involved in the action but is sufficiently independent of the other characters to provide the audience with an omniscient view

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