

Shakespeare The Invention Of The Human

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This book is a visionary summation of Harold Bloom's reading of Shakespeare and in it he expounds a brilliant and far-reaching critical theory: that Shakespeare was, through his dramatic characters, the inventor of human personality as we have come to understand it. In short, Shakespeare invented our understanding of ourselves.

Shakespeare: The Invention Of The Human: Amazon.co.uk ...

Shakespeare: The Invention of the Human - Harold Bloom - Google Books. Harold Bloom, the doyen of American literary critics and author of The Western Canon, has spent a professional lifetime reading, writing about and teaching Shakespeare. In this magisterial interpretation, Bloom explains Shakespeare's genius in a radical and provocative re-reading of the plays.

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A landmark achievement as expansive, erudite, and passionate as its renowned author, Shakespeare: The Invention of the Human is the culmination of a lifetime of reading, writing about, and teaching Shakespeare. Preeminent literary critic-and ultimate authority on the western literary tradition-Harold Bloom leads us through a comprehensive reading of every one of the dramatist's plays, brilliantly illuminating each work with unrivaled warmth, wit and insight.

Shakespeare: The Invention of the Human - Harold Bloom ...

SHAKESPEARE: THE INVENTION OF THE HUMAN suggests that a surprising amount of what the modern world understands about human nature began with William Shakespeare.

Shakespeare: The Invention of the Human Summary - eBooks.com

-Geoffrey O'Brien, New York Review of Books. A landmark achievement as expansive, erudite, and passionate as its renowned author, Shakespeare: The Invention of the Human is the culmination of a lifetime of reading, writing about, and teaching Shakespeare. Preeminent literary critic-and ultimate authority on the wester

Shakespeare: The Invention of the Human by Harold Bloom

Shakespeare: The Invention of the Human Summary. Many authors have published critiques of the plays of Shakespeare. Some of the best known romantic critics are Hazlitt, W. H. Auden and A.C. Bradley. Contemporaries of Shakespeare include the playwrights Ben Jonson, a critic of Shakespeare and Christopher Marlowe, a playwright who had much influence on Shakespeare.

Shakespeare: The Invention of the Human - BookRags.com

Bloom is careful to claim that Shakespeare invented, not created, the human, but throughout his book we are repeatedly introduced to a humanity that has apparently been re-created by Shakespeare in his image, presumably as a revision of Adam and Eve. Bloom's critical genius has always drawn its inspiration from Milton and Blake's daringly rebellious Lucifer.

Shakespeare: The Invention of the Human

ing, nearly four centuries after Shakespeare, that he went beyond all prece dents (even Chaucer) and invented the human as we continue to know it. A more conservative way of stating this would seem to me a weak mis reading of Shakespeare: it might contend that Shakespeare's originality

Shakespeare: The Invention of the Human

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Monday 11/02/1998 Literary critic Harold Bloom presents his new book, "Shakespeare: The Invention of the Human." All rights belong to © Charlie Rose LLC

Harold Bloom - "Shakespeare: The Invention of the Human ...

The incredible theory this book allegedly advocates is that Shakespeare in some sense created the modern human condition rather than merely depicting it. I imagine most readers will be as unconvinced of this idea as I was. Bloom's interpretation of Shakespeare's characters are vivid, but also highly idiosyncratic and sometimes really bizarre.

Amazon.co.uk:Customer reviews: Shakespeare: The Invention ...

Buy Shakespeare: The Invention of the Human by Prof. Harold Bloom online at Alibris UK. We have new and used copies available, in 4 editions - starting at \$7.18. Shop now.

Shakespeare: The Invention of the Human by Prof. Harold ...

"Shakespeare: The Invention of the Human" is unfortunately marred by a compulsion to denigrate. The least deserving victims are Shakespeare's fellow playwrights, who must be squashed in order to...

Soul of the Age - NYTimes.com

Shakespeare: the Invention of the Human by Bloom, Harold at AbeBooks.co.uk - ISBN 10: 1573221201 - ISBN 13: 9781573221207 - Riverhead Books - 1998 - Hardcover

9781573221207: Shakespeare: the Invention of the Human ...

Harold Bloom SHAKESPEARE : The Invention of the Human 6th Printing Hardcover New York Riverhead Books 1998 Near Fine in a Very Good* dust jacket. 96642. Seller assumes all responsibility for this listing. Shipping and handling. This item will ship to United States, ...

Discusses each of Shakespeare's plays, and argues that Shakespeare invented the modern English language and essentially shaped human nature as we understand it today

Harold Bloom, the doyen of American literary critics and author of The Western Canon, has spent a professional lifetime reading, writing about and teaching Shakespeare. In this magisterial interpretation, Bloom explains Shakespeare's genius in a radical and provocative re-reading of the plays.

How can we understand Shakespeare, whose ability so far exceeds his predecessors and successors, whose genius has defied generations of critics' explanations, whose work is of greater influence in the modern age than even the Bible? This book is a visionary summation of Harold Bloom's reading of Shakespeare, in which he expounds a seminal critical theory: that Shakespeare was, through his dramatic characters, the inventor of human personality as we have to come understand it. In short, Shakespeare invented our understanding of ourselves.

In this inward journey from childhood to ninety, Bloom argues with nobody but Bloom, interested only in the influence of the mind upon itself when it absorbs the highest and most enduring literature. He offers more than eighty meditations on poems and prose that have haunted him since childhood and which he has possessed by memory- from the Psalms and Ecclesiastes to Shakespeare and Dr. Johnson; Spenser and Milton to Wordsworth and Keats; Whitman and Browning to Joyce and Proust; Tolstoy and Yeats to Delmore Schwartz and Amy Clampitt; Blake to Wallace Stevens-and so much more. And though he has written before about some of these authors, these exegeses, written in the winter of his life, are movingly informed by "the freshness of last things." He writes- "One of my concerns throughout Possessed by Memoryis with the beloved dead. Most of my good friends in my generation have departed. Their voices are still in my ears. I find that they are woven into what I read. I listen not only for their voices but also for the voice I heard before the world was made. My other concern is religious, in the widest sense. For me poetry and spirituality fuse as a single entity. All my long life I have sought to isolate poetic knowledge. This also involves a knowledge of God and gods. I see imaginative literature as a kind of theurgy in which the divine is summoned, maintained, and augmented." As Bloom writes movingly- "One of my concerns throughout Possessed by Memoryis with the beloved dead. Most of my good friends in my generation have departed. Their voices are still in my ears. I find that they are woven into what I read. I listen not only for their voices but also for the voice I heard before the world was made. My other concern is religious, in the widest sense. For me poetry and spirituality fuse as a single entity. All my long life I have sought to isolate poetic knowledge. This also involves a knowledge of God and gods. I see imaginative literature as a kind of theurgy in which the divine is summoned, maintained, and augmented."

Presents an analysis of six Shakespeare plays, including "Henry V," "Macbeth," and "Much Ado about Nothing."

Harold Bloom's Shakespeare examines the sources and impact of Bloom's Shakespearean criticism. Through focused and sustained study of this writer and his best-selling book, this collection of essays addresses a wide range of issues pertinent to both general readers and university classes: the cultural role of Shakespeare and of a new secular humanism addressed to general readers and audiences; the author as literary origin; the persistence of character as a category of literary appreciation; and the influence of Shakespeare within the Anglo-American educational system. Together, the essays reflect on the ethics of literary theory and criticism.

A brilliant and companionable tour through all thirty-eight plays, Shakespeare After All is the perfect introduction to the bard by one of the country's foremost authorities on his life and work. Drawing on her hugely popular lecture courses at Yale and Harvard over the past thirty years, Marjorie Garber offers passionate and revealing readings of the plays in chronological sequence, from The Two Gentlemen of Verona to The Two Noble Kinsmen. Supremely readable and engaging, and complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography, this magisterial work is an ever-replenishing fount of insight on the most celebrated writer of all time.

At a time when faster and easier electronic media threaten to eclipse reading and literature, the author explores reasons for reading and demonstrates the aesthetic pleasure reading can bring.

From Harold Bloom, one of the greatest Shakespeare scholars of our time as well as a beloved professor who has taught the Bard for over half a century, an intimate, wise, deeply compelling portrait of Falstaff-Shakespeare's greatest enduring and complex comedic character. Falstaff is both a comic and tragic central protagonist in Shakespeare's three Henry plays: Henry IV, Parts One and Two, and Henry V. He is companion to Prince Hal (the future Henry VI), who loves him, goads him, teases him, indulges his vast appetites, and commits all sorts of mischief with him-some innocent, some cruel. Falstaff can be lewd, funny, careless of others, a bad creditor, an unreliable friend, and in the end, devastatingly reckless in his presumption of loyalty from the new King. Award-winning author and beloved professor Harold Bloom writes about Falstaff with the deepest compassion and sympathy and also with unerring wisdom. He uses the relationship between Falstaff and Hal to explore the devastation of severed bonds and the heartbreak of betrayal. Just as we encounter one type of Anna Karenina or Jay Gatsby when we are young adults and another when we are middle-aged, Bloom writes about his own shifting understanding of Falstaff over the course of his lifetime. Ultimately we come away with a deeper appreciation of this profoundly complex character, and the book as a whole becomes an extraordinarily moving argument for literature as a path to and a measure of our humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare's characters make. He delivers that kind of exhilarating intimacy and clarity in Falstaff, inviting us to look at a character as a flawed human who might live in our world. The result is deeply intimate and utterly compelling.

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