

1. Record Nr.	UNINA9910783204903321
Autore	Arthur C. J (Christopher John), <1940->
Titolo	The new dialectic and Marx's Capital [[electronic resource] /] / by Christopher J. Arthur
Pubbl/distr/stampa	Leiden ; Boston, : Brill, 2004
ISBN	1-280-46529-8 9786610465293 1-4237-1231-5 90-474-0288-X
Descrizione fisica	1 online resource (273 p.)
Collana	Historical materialism book series, , 1570-1522 ; ; 1
Disciplina	335.4/112
Soggetti	Dialectical materialism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [247]-256) and index.
Nota di contenuto	Preliminary Material / Christopher J. Arthur -- The New Turn to Dialectic / Christopher J. Arthur -- Dialectical Development versus Linear Logic / Christopher J. Arthur -- Labour, Value and Negativity / Christopher J. Arthur -- Systematic Dialectic / Christopher J. Arthur -- Marx's 'Capital' and Hegel's 'Logic' / Christopher J. Arthur -- Negation of the Negation in Marx's 'Capital' / Christopher J. Arthur -- The Infinity of Capital / Christopher J. Arthur -- The Spectre of Capital / Christopher J. Arthur -- Hegel's Theory of the Value Form / Christopher J. Arthur -- A Clock without a Spring: Epitaph for the USSR / Christopher J. Arthur -- Whose Reason? and Whose Revolution? / Christopher J. Arthur -- Conclusion / Christopher J. Arthur -- Bibliography / Christopher J. Arthur -- Index / Christopher J. Arthur -- Historicalmaterialism Book Series / Christopher J. Arthur.
Sommario/riassunto	This book both argues for, and demonstrates, a new turn to dialectic. Marx's Capital was clearly influenced by Hegel's dialectical figures: here, case by case, the significance of these is clarified. More, it is argued that, instead of the dialectic of the rise and fall of social systems, what is needed is a method of articulating the dialectical relations characterising a given social whole. Marx learnt from Hegel the necessity for a systematic development, and integration, of

categories; for example, the category of 'value' can be fully comprehended only in the context of the totality of capitalist relations. These studies thus shed new light on Marx's great work, while going beyond it in many respects.

2. Record Nr.	UNINA9910477340603321
Autore	Anderson Emily Hodgson <1977->
Titolo	Shakespeare and the legacy of loss / / Emily Hodgson Anderson
Pubbl/distr/stampa	Ann Arbor, Michigan : , : University of Michigan Press, , 2018 ©2018
ISBN	9780472902361 0472902369 9780472124121 0472124129
Descrizione fisica	1 online resource
Classificazione	LIT019000PER000000PER011020
Disciplina	792.02/8092
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: the actor -- Against loss -- The chronology of Garrick -- Theatrical time -- Celebrating performance -- Black Garrick versus Richard III -- Aphra Behn and the memory of Othello -- Becoming Richard, becoming Othello -- Garrick, ascendant -- Hamlet, David Garrick, and Laurence Sterne -- Garrick and the immortality of the stage -- Theatrical Tristram -- Garrick's autopsy, "Yorick's" skull -- Retelling The winter's tale -- The return of Leontes -- "Perdita" Robinson and the burden of the past -- Reanimating Lady Macbeth -- Siddons and the memory of Garrick -- The merchant of Venice and memorial debts -- "Shakespeare's" Shylock -- Clive's Portia -- Trial by theater and tradition -- Macklin's exit, Garrick's stage -- Shakespeare, retired -- Garrick's farewell -- Siddons, offstage -- Mourning performance.
Sommario/riassunto	How do we recapture, or hold on to, the live performances we most

love, and the talented artists and performers we most revere? Shakespeare and the Legacy of Loss tells the story of how 18th-century actors, novelists, and artists, key among them David Garrick, struggled with these questions through their reenactments of Shakespearean plays. For these artists, the resurgence of Shakespeare, a playwright whose works just decades earlier had nearly been erased, represented their own chance for eternal life. Despite the ephemeral nature of performance, Garrick and company would find a way to make Shakespeare, and through him the actor, rise again. In chapters featuring Othello, Richard III, Hamlet, The Winter's Tale, and The Merchant of Venice, Emily Hodgson Anderson illuminates how Garrick's performances of Shakespeare came to offer his contemporaries an alternative and even an antidote to the commemoration associated with the monument, the portrait, and the printed text. The first account to read 18th-century visual and textual references to Shakespeare alongside the performance history of his plays, this innovative study sheds new light on how we experience performance, and why we gravitate toward an art, and artists, we know will disappear.

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