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Autore	Charney Maurice
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Nota di contenuto	Front matter -- Acknowledgments -- Contents -- Key to References -- Introduction -- PART ONE. IMAGERY -- 1. War, Weapons, and Explosives -- 2. Secrecy and Poison -- 3. Corruption -- 4. Limits -- 5. Art, Acting, and the Theater -- PART TWO. STAGING AND STRUCTURE -- 6. Gesture and Stage Action -- 7. Sound Effects and Music, Costumes, and Stage Properties -- 8. "The Very Cunning of the Scene" -- PART THREE. DRAMATIC CHARACTER -- 9. Claudius: "Break not your sleeps for that" -- 10. Polonius: " 'Beautified' is a vile phrase"- " 'Mnobled queen' is good" -- 11. Hamlet: 'How pregnant sometimes his replies are" -- Conclusion -- Index
Sommario/riassunto	Shakespeare intended his plays to be seen, not read. With this thought uppermost in mind, Charney offers here a provocative analysis of Hamlet, the most stylistically inventive of all Shakespeare's plays, strictly in terms of its style-by which he means the distinct modes of expression used by the playwright in accomplishing his dramatic ends. Careful consideration is given to the stagecraft of the play, to lighting and sound effects, gesture and scenery. The play's imagery is discussed with attention to its style as well as to its content. Each of the three main characters is examined in terms of his unique mode of expression. Among the interesting discoveries this approach allows is a new perspective on the character of Hamlet, who is found to have four

distinct styles which he employs as the occasion demands. Originally published in 1969. 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.
