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## The Tempest (English Edition)

*Von William Shakespeare*  
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**Von William Shakespeare : The Tempest (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Tempest (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Nothing but brilliantVon RezensentThis piece of work by Shakespeare is as great as all his former works. It marks the end of his writing and is, therefore, somehow different and one could even say cubist, compared to Shakespeare's classics.In connection with the great movie "The Tempest" with Helen Mirren as the leading actress, it is more than perfect for all being and coming fans of Shakespeare.0 von 0 Kunden fanden die folgende Rezension hilfreich. High-quality itemVon SilviaThe analysis contained in this book is very detailed and helps people (not only students at university!) to understand this complicated and very interesting romance by William Shakespeare. As concerns the book itself, I find it really good, with photos and extra-information. I would recommend it, and maybe I'll buy other Shakespeare's

books of these gorgeous collection.1 von 2 Kunden fanden die folgende Rezension hilfreich. Insgesamt gut, im Sinne von den Anforderungen entsprechend Von Rezensent Das Buch ist insgesamt gut. Der originale Text wird in moderne Sprache übertragen und damit hoffentlich mehr Lesern zugänglich. Als Neuphilologe finde ich jedoch das Original besser und hatte irgendwie auch etwas anderes erwartet bei diesem Buch, denn ich hoffte mehr auf annotierte Begleitung des Werks, was jedoch nicht der Fall ist. Daher 4 aus 5 Sternen.

**Kurzbeschreibung** The Tempest is a play by William Shakespeare, believed to have been written in 1610/11, and thought by many critics to be the last play that Shakespeare wrote alone. It is set on a remote island, where Prospero, the exiled Duke of Milan, plots to restore his daughter Miranda to her rightful place, using illusion and skillful manipulation. He conjures up a storm, the eponymous tempest, to lure to the island his usurping brother Antonio and the complicit Alonso, King of Naples. There, his machinations bring about the revelation of Antonio's low nature, the redemption of Alonso, and the marriage of Miranda to Alonso's son, Ferdinand. There is no obvious single source for the plot of The Tempest, but researchers have seen parallels in Erasmus's *Naufragium*, Peter Martyr's *De orbo novo*, and an eyewitness report by William Strachey of the real-life shipwreck of the *Sea Venture* on the islands of Bermuda. In addition, one of Gonzalo's speeches is derived from Montaigne's essay *Of the Canibales*; and much of Prospero's renunciative speech is taken word for word from a speech by Medea in Ovid's poem *Metamorphoses*. The masque in Act 4 may have been a later addition, possibly in honour of the wedding of Princess Elizabeth of Bohemia and Frederick V, Elector Palatine, in 1613. The play was first published in the First Folio of 1623. The story draws heavily on the tradition of the romance genre, and it was influenced by tragicomedy and the courtly masque and perhaps by the *commedia dell'arte*. It differs from Shakespeare's other plays in its observation of a stricter, more organised neoclassical style. Critics see *The Tempest* as explicitly concerned with its own nature as a play, frequently drawing links between Prospero's "art" and theatrical illusion; and early critics saw Prospero as a representation of Shakespeare, and his renunciation of magic, as signalling Shakespeare's farewell to the stage. The play portrays Prospero as a rational, not an occultist, magician by providing a contrast to him in Sycorax: her magic is frequently described as destructive and terrible, where Prospero's is said to be wondrous and beautiful. Beginning in about 1950, with the publication of *Psychology of Colonization* by Octave Mannoni, *The Tempest* was viewed more and more through the lens of postcolonial theory exemplified in adaptations like Aim Csaire's *Une Tempte* set in Haiti and there is even a scholarly journal on post-colonial criticism named after Caliban. Miranda is typically viewed as having completely internalised the patriarchal order of things, thinking of herself as subordinate to her father. *The Tempest* did not attract a significant amount of attention before the closing of the theatres in 1642, and only attained popularity after the Restoration, and then only in adapted versions. In the mid-19th century, theatre productions began to reinstate the original Shakespearean text, and in the 20th century, critics and scholars undertook a significant re-appraisal of the play's value, to the extent that it is now considered to be one of Shakespeare's greatest works. It has been adapted numerous times in a variety of styles and formats: in music, at least 46 operas by composers such as Fromental Halvy, Zdenk Fibich, Lee Hoiby, and Thomas Ads; orchestral works by Tchaikovsky, Arthur Sullivan and Arthur Honegger; and songs by such diverse artists as Ralph Vaughan Williams, Michael Nyman and Pete Seeger; in literature, Percy Bysshe Shelley's poem *With a Guitar, To Jane* and W. H. Auden's *The Sea and the Mirror*; novels by Aim Csaire and *The Diviners* by Margaret Laurence; in paintings by William Hogarth, Henry Fuseli, and John Everett Millais; and on screen, ranging through a hand-tinted version of Herbert Beerbohm Tree's 1905 stage performance, the science fiction film *Forbidden Planet* in 1956, to Peter Greenaway's 1991 *Prospero's Books* featuring John Gielgud as Prospero. Per Wikipedia.de One of Shakespeare's most famous but also enigmatic plays, for many years the story of Prospero's exile from his native Milan, and life with his daughter Miranda on an unnamed island in the Mediterranean, was seen as an autobiographical dramatisation of Shakespeare's departure from the London stage. The Epilogue, spoken by Prospero, claims that "now my charms are all o'erthrown", appeared to reflect Shakespeare's own renunciation of his magical dramatic powers as he retired to Stratford. But *The Tempest* is far more than this, as recent commentators have pointed out. The dramatic action observes the classical unities of time, place and action, as Prospero uses his "rough magic" to lure his wicked usurping brother, Antonio, and King Alonso of Naples to his island retreat to torment them before engineering his return to Milan. However, the play is full of extraordinary anomalies and fantastic interludes, including Gonzalo's fantasy of a utopian commonwealth, Prospero's magical servant Ariel, and the "poisonous slave" Caliban. The creation of Caliban has particularly fascinated critics, who have noticed in his creation a colonial dimension to the play. In this respect Caliban can be seen as an American Indian or African slave, who articulates a particularly powerful strain of anti-colonial sentiment, telling Prospero that "this island's mine, by Sycorax my mother, / Which thou tak'st from me". This has led to an intense reassessment of the play from a post-colonial perspective, as critics and historians have debated the extent to which the play endorses or criticises early English colonial expansion. --Jerry Brotton.co.uk One of Shakespeare's most famous but also enigmatic plays, for many years the story of Prospero's exile from his native Milan, and life with his daughter Miranda on an unnamed island in the

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