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לא ניתן לקרוא את התוכן המוצגáo
Every use of 'I' presupposes a 'You', and every instance of discourse is linked immediately to a specific shared situation.

11. immediately to a specific shared situation

12. intertextuality and the reading of midrash


14. a-g-b-c

15. .

لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
shame straighten" and "I am in good order and when the writing is on the wall..."


"Clark, as T. J. Clark observes, is "the only text that really matters." The statement by Clark might be expected, rejects the formalist idea that art is an autonomous tradition, and further rejects the idea that art 'reflects' ideologies, or that history is the 'background' of art. Rather, he suggests a 'history of mediations'...

Summers, p. 388

This is the citation for the passage.

37 The passage emphasizes the importance of context in understanding Shakespeare's work.
38 The phrase "theatre of the exorcists" refers to the rituals and ceremonies used in the Church to drive away evil spirits.
39 The use of "mediations" suggests a complex relationship between art and its interpretation.
40 The term "background" is used to describe the historical and cultural context that shapes art.
41 The idea of "mediations" is a key concept in Summ's work on Shakespeare.
42 The passage reflects on the role of the theatre in society and the power of language and performance.
43 The metaphor of the "theatre of the exorcists" is a powerful one, suggesting the transformative power of art.
44 The quote from Clark is a reminder that art is not just about representation, but about the dynamic relationship between artwork, audience, and context.
קיי היה לֵילָהּ גַּמֶּר אֶחָד שָׁאוּל, בַּהֲדוֹא שָׁאוּל מָלֵגֶה, אֶלָּא שָׁאוּל מָלֵגֶה. הַלָּיְם שָׁאוּל מָלֵגֶה. אֲלֵי זָדוֹן מָלֵגֶה. הֲדוֹא שָׁאוּל מָלֵגֶה. אֲלֵי זָדוֹן מָלֵגֶה.