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Shakespeare And His Contemporaries

**Aleksandr Tikhonovich
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Shakespeare And His Contemporaries:

Shakespeare's Impact on his Contemporaries E.A.J. Honigmann, 2016-01-06 *Shakespeare and His Contemporaries* E. A. J. Honigmann, 1986 **Shakespeare and His Contemporaries** J. Hart, 2011-03-28 This book is concerned with language genre drama and literary and historical narrative and examines the comedy of Shakespeare in the context of comedies from Italy Spain and France in the sixteenth and seventeenth centuries **Male Friendship in Shakespeare and his Contemporaries** Thomas MacFaul, 2007-05-10 Renaissance Humanism developed a fantasy of friendship in which men can be absolutely equal to one another but Shakespeare and other dramatists quickly saw through this rhetoric and developed their own ideas about friendship more firmly based on a respect for human difference They created a series of brilliant and varied fictions for human connection as often antagonistic as sympathetic using these as a means for individuals to assert themselves in the face of social domination Whilst the fantasy of equal and permanent friendship shaped their thinking dramatists used friendship most effectively as a way of shaping individuality and its limitations Dealing with a wide range of Shakespeare's plays and poems and with many works of his contemporaries this study gives readers a deeper insight into a crucial aspect of Shakespeare's culture and his use of it in art *Shakespeare and his Contemporaries in Performance* Edward J. Esche, 2017-03-02 The creation of the new Globe Theatre in London has heightened interest in Shakespeare performance studies in recent years The essays in this volume testify to this burgeoning research into issues surrounding contemporary performances of plays by Shakespeare and his fellow dramatists as well as modern trends and developments in stage and media presentations of these works Truly international in coverage the discussion here ranges across the performance and reception of Shakespeare in Japan India Germany Italy Denmark and the United States as well as in Britain Dennis Kennedy's introductory essay places the new Globe Theatre in the context of Shakespearean cultural tourism generally This is followed by five sections of essays covering aspects of Shakespeare on film the stage history of his plays Renaissance contexts the movement of the text from page to stage and female roles Exploring many of current issues in Shakespeare studies this volume provides a global perspective on Renaissance performance and the wide variety of ways in which it has been translated by today's media About the Editor Edward J Esche is a Senior Lecturer in English and Head of Drama at Anglia Polytechnic University He has published on renaissance drama and twentieth century modern British and American drama His most recent publication is an edition of Christopher Marlowe's *The Massacre at Paris* for the Clarendon Press *The Complete Works of Christopher Marlowe* *Shakespeare's Impact on his Contemporaries* E A J Honigmann, 2016-01-06 Shakespeare and His Contemporaries J. Hart, 2011-03-28 This book is concerned with language genre drama and literary and historical narrative and examines the comedy of Shakespeare in the context of comedies from Italy Spain and France in the sixteenth and seventeenth centuries Russian Essays on Shakespeare and His Contemporaries Aleksandr Tikhonovich Parfenov, Joseph G. Price, 1998 Throughout his career from the early play *Love's*

Labour's Lost to one of his last romances The Winter's Tale Shakespeare was intrigued by Russia Reciprocating that intrigue over the last few centuries Russia as so many other countries has claimed Shakespeare as its own The essays in this book represent the work of Russian and Ukrainian scholars from three different perspectives explaining the plays to Russian audiences discussing Russian theater for Western audiences and dealing with contemporary criticism Literature and Drama with Special References to Shakespeare and His Contemporaries Stanley Wells, 1970 This book examines the areas of plays that are dependent upon the art of the theatre and the fluidity of interpretation to which this gives rise **Italian Studies in Shakespeare and His Contemporaries** Michele Marrapodi, Giorgio Melchiori, 1999 The papers collected in this volume set out to present some significant Italian contributions to Shakespeare studies that scattered through a number of publications not available outside Italy might have escaped the attention they deserve They are representative though by no means exhaustively of approaches to Shakespeare and his contemporaries in Italy and may convey a sense of the vitality and extreme variety of critical and scholarly attitudes in this field **The Disguised Ruler in Shakespeare and his Contemporaries** Kevin A. Quarmby, 2016-04-01 In the early seventeenth century the London stage often portrayed a ruler covertly spying on his subjects Traditionally deemed Jacobean disguised ruler plays these works include Shakespeare's Measure for Measure Marston's The Malcontent and The Fawn Middleton's The Phoenix and Sharpham's The Fleer Commonly dated to the arrival of James I these plays are typically viewed as synchronic commentaries on the Jacobean regime Kevin A Quarmby demonstrates that the disguised ruler motif actually evolved in the 1580s It emerged from medieval folklore and balladry Tudor Chronicle history and European tragicomedy Familiar on the Elizabethan stage these incognito rulers initially offered light hearted romantic entertainment only to suffer a sinister transformation as England awaited its ageing queen's demise The disguised royal had become a dangerously voyeuristic political entity by the time James assumed the throne Traditional critical perspectives also disregard contemporary theatrical competition Market demands shaped the repertoires Rivalry among playing companies guaranteed the motif's ongoing vitality The disguised ruler's presence in a play reassured audiences it also facilitated a subversive exploration of contemporary social and political issues Gradually the disguised ruler's dramatic currency faded but the figure remained vibrant as an object of parody until the playhouses closed in the 1640s **Spanish Studies in Shakespeare and His Contemporaries** José Manuel González Fernández de Sevilla, 2006 Spanish Studies in Shakespeare and His Contemporaries offers a selection of the most significant studies on Shakespeare and his contemporaries from a variety of perspectives in order to present a fresh and inclusive vision of Shakespearean criticism in Spain to reach a worldwide readership Plurality maturity and diversity are its outstanding characteristics as the transition has given shape to new critical attitudes readings and approaches in the analysis and study of Shakespeare in the new Spain **Interweaving myths in Shakespeare and his contemporaries** Janice Valls-Russell, Agnès Lafont, Charlotte Coffin, 2017-10-06 This volume proposes new insights into the uses of classical

mythology by Shakespeare and his contemporaries focusing on interweaving processes in early modern appropriations of myth Its 11 essays show how early modern writing intertwines diverse myths and plays with variant versions of individual myths that derive from multiple classical sources as well as medieval Tudor and early modern retellings and translations Works discussed include poems and plays by William Shakespeare Christopher Marlowe and others Essays concentrate on specific plays including The Merchant of Venice and Dido Queen of Carthage tracing interactions between myths chronicles the Bible and contemporary genres Mythological figures are considered to demonstrate how the weaving together of sources deconstructs gendered representations New meanings emerge from these readings which open up methodological perspectives on multi textuality artistic appropriation and cultural hybridity

Italian Culture in the Drama of Shakespeare and His Contemporaries Michele Marrapodi, 2016-12-05 Applying recent developments in new historicism and cultural materialism along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text the essays collected here reconsider the pervasive influence of Italian culture literature and traditions on early modern English drama The volume focuses strongly on Shakespeare but also includes contributions on Marston Middleton Ford Brome Aretino and other early modern dramatists The pervasive influence of Italian culture literature and traditions on the European Renaissance it is argued here offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon In the specific area of theatrical discourse the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology exploited both as the origin of poetry and art and as the site of intrigue vice and political corruption Focusing on the construction and the political implications of the dramatic text this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation the rewriting remaking and refashioning of the English theatrical tradition in its iconic thematic historical and literary aspects

Roman Women in Shakespeare and His Contemporaries Domenico Lovascio, 2020-04-06 Roman Women in Shakespeare and His Contemporaries explores the crucial role of Roman female characters in the plays of Shakespeare and his contemporaries While much has been written on male characters in the Roman plays as well as on non Roman women in early modern English drama very little attention has been paid to the issues of what makes Roman women Roman and what their role in those plays is beyond their supposed function as supporting characters for the male protagonists Through the exploration of a broad array of works produced by such diverse playwrights as Samuel Brandon William Shakespeare Matthew Gwynne Ben Jonson John Fletcher Philip Massinger Thomas May and Nathaniel Richards under three such different monarchs as Elizabeth I James I and Charles I Roman Women in Shakespeare and His Contemporaries contributes to a more precise assessment of the practices through which female identities were discussed in literature in the specific context of Roman drama and a more nuanced understanding of the ways in which accounts of Roman women were appropriated manipulated

and recreated in early modern England *The Cambridge Companion to Shakespeare and Contemporary Dramatists* Ton Hoenselaars, 2012-10-11 While Shakespeare's popularity has continued to grow so has the attention paid to the work of his contemporaries. The contributors to this Companion introduce the distinctive drama of these playwrights from the court comedies of John Lyly to the works of Richard Brome in the Caroline era. With chapters on a wide range of familiar and lesser known dramatists including Thomas Kyd, Christopher Marlowe, Ben Jonson, John Webster, Thomas Middleton and John Ford, this book devotes particular attention to their personal and professional relationships, occupational rivalries and collaborations. Overturning the popular misconception that Shakespeare wrote in isolation, it offers a new perspective on the most impressive body of drama in the history of the English stage.

The Disguised Ruler in Shakespeare and His Contemporaries Kevin A. Quarmby, 2012 This study traces the motif development in a variety of genres including European tragicomedy and medieval balladry and demonstrates the unique disposition of each play, identifying Henry V as an important example of a disguised ruler play.

Shakespeare and His Contemporaries William Tegg, 1879 Narcissism and Suicide in Shakespeare and his Contemporaries Eric Langley, 2009-11-12 The subjects of this book are the subjects whose subjects are themselves: Narcissus, so himself himself forsook. And died to kiss his shadow in the brook. In accusing the introspective Adonis of narcissistic self-absorption, Shakespeare's *Venus* employs a geminative construction, himself himself, that provides a keynote for this study of Renaissance reflexive subjectivity. Through close analysis of a number of Shakespearean texts including *Venus and Adonis*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet* and *Othello*, his book illustrates how radical self-reflection is expressed on the Renaissance page and stage and how representations of the two seemingly extreme figures of the narcissist and self-slaughterer are indicative of early modern attitudes to introspection. Encompassing a broad range of philosophical, theological, poetic and dramatic texts, this study examines period descriptions of the early modern subject characterised by the rhetoric of reciprocation and reflection. The narcissist and the self-slaughterer provide models of dialogic but self-destructive identity where private interiority is articulated in terms of self-response but where this geminative isolation is understood as self-defeating, both selfish and suicidal. The study includes work on Renaissance revisions of Ovid, classical attitudes to suicide, the rhetoric of friendship, literature, discussion of early modern optic theory and an extended discussion of narcissism in the *epyllia* tradition. Sustained textual analysis offers new readings of major Shakespearean texts, allowing familiar works of literature to be seen from the unusual and anti-social perspectives of their narcissistic and suicidal protagonists.

Multilingualism in the Drama of Shakespeare and his Contemporaries Dirk Delabastita, Ton Hoenselaars, 2015-06-24 No literary tradition in early modern Europe was as obsessed with the interaction between the native tongue and its dialectal variants or with foreign languages and the phenomenon of translation as English Renaissance drama. Originally published as a themed issue of *English Text Construction* 6:1 (2013), this carefully balanced collection of essays, now enhanced with a new Afterword, decisively demonstrates that Shakespeare and his colleagues were far more than

just English authors and that their very Englishness can only be properly understood in a broader international and multilingual context Showing a healthy disrespect for customary disciplinary borderlines Multilingualism in the Drama of Shakespeare and his Contemporaries brings together a wide range of scholarly traditions and vastly different types of expertise While several papers venture into previously uncharted territory others critically revisit some of the loci classici of early modern theatrical multilingualism such as Shakespeare's Henry V

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