

# Shakespeare and Feminist Performance

Ideology on stage

SARAH WERNER



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# Shakespeare And Feminist Performance Ideology On Stage

**Ewan Fernie**



## **Shakespeare And Feminist Performance Ideology On Stage:**

Shakespeare and Feminist Performance Sarah Werner, 2001 How do performances of Shakespeare change the meanings of the plays In this controversial new book Sarah Werner argues that the text of a Shakespeare play is only one of the many factors that give a performance its meaning By focusing on The Royal Shakespeare Company Werner demonstrates how actor training company management and gender politics fundamentally affect both how a production is created and the interpretations it can suggest Werner concentrates particularly on The influential training methods of Cicely Berry and Patsy Rodenburg The history of the RSC Women s Group Gale Edwards production of The Taming of the Shrew She reveals that no performance of Shakespeare is able to bring the plays to life or to realise the playwright s intentions without shaping them to mirror our own assumptions By examining the ideological implications of performance practices this book will help all interested in Shakespeare s plays to explore what it means to study them in performance **A Companion to Shakespeare**

**and Performance** Barbara Hodgdon, W. B. Worthen, 2008-04-15 A Companion to Shakespeare and Performance provides a state of the art engagement with the rapidly developing field of Shakespeare performance studies Redraws the boundaries of Shakespeare performance studies Considers performance in a range of media including in print in the classroom in the theatre in film on television and video in multimedia and digital forms Introduces important terms and contemporary areas of enquiry in Shakespeare and performance Raises questions about the dynamic interplay between Shakespearean writing and the practices of contemporary performance and performance studies Written by an international group of major scholars teachers and professional theatre makers Adapting King Lear for the Stage Lynne Bradley, 2016-03-16 Questioning

whether the impulse to adapt Shakespeare has changed over time Lynne Bradley argues for restoring a sense of historicity to the study of adaptation Bradley compares Nahum Tate s History of King Lear 1681 adaptations by David Garrick in the mid eighteenth century and nineteenth century Shakespeare burlesques to twentieth century theatrical rewritings of King Lear and suggests latter day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley s King Lear s Wife 1913 Edward Bond s Lear 1971 Howard Barker s Seven Lears 1989 and the Women s Theatre Group s Lear s Daughters 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote Lear s Daughters a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays **The Arden**

**Research Handbook of Shakespeare and Contemporary Performance** Peter Kirwan, Kathryn Prince, 2021-03-25 The

Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars. It contains chapters on the key methods and questions surrounding the performance event, the audience and the archive, the primary sources on which performance studies draws. It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build. A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space, bodies and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice. A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors, writers, actors, producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas, challenges and provocations for researchers to explore. In addition, the Handbook contains various sections that provide non-specialists with practical help: an A-Z of key terms and concepts, a guide to research methods and problems, a chronology of major publications and events, an introduction to resources for study of the field and a substantial annotated bibliography. The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries, a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance.

### **The Sound of Shakespeare**

Wes Folkerth, 2014-06-03. The Sound of Shakespeare reveals the surprising extent to which Shakespeare's art is informed by the various attitudes, beliefs, practices and discourses that pertained to sound and hearing in his culture. In this engaging study, Wes Folkerth develops listening as a critical practice, attending to the ways in which Shakespeare's plays express their author's awareness of early modern associations between sound and particular forms of ethical and aesthetic experience. Through readings of the acoustic representation of deep subjectivity in *Richard III*, of the public ear in *Antony and Cleopatra*, the receptive ear in *Coriolanus*, the grotesque ear in *A Midsummer Night's Dream*, the greedy ear in *Othello* and the willing ear in *Measure for Measure*, Folkerth demonstrates that by listening to Shakespeare himself listening, we derive a fuller understanding of why his works continue to resonate so strongly with us today.

### **Shakespeare in the Present**

Terence Hawkes, 2002. This is a stunning collection of essays by Terence Hawkes which engage with, explain and explore presentism, a new notion of literary criticism. This book suggests ways in which its principles may be applied to aspects of Shakespeare's plays.

*Shame in Shakespeare* Ewan Fernie, 2012-09-10. One of the most intense and painful of our human passions, shame is typically seen in contemporary culture as a disability or a disease to be cured. Shakespeare's ultimately positive portrayal of the emotion challenges this view. Drawing on philosophers and theorists of shame, *Shame in Shakespeare* analyses the shame and humiliation suffered by the tragic hero, providing not only a new approach to Shakespeare but a committed and

provocative argument for reclaiming shame The volume provides an account of previous traditions of shame and of the Renaissance context a thematic map of the rich manifestations of both masculine and feminine shame in Shakespeare detailed readings of Hamlet Othello and King Lear an analysis of the limitations of Roman shame in Antony and Cleopatra and Coriolanus a polemical discussion of the fortunes of shame in modern literature after Shakespeare The book presents a Shakespearean vision of shame as the way to the world outside the self It establishes the continued vitality and relevance of Shakespeare and offers a fresh and exciting way of seeing his tragedies **Shakespeare in Psychoanalysis** Philip Armstrong, 2005-06-29 The link between psychoanalysis as a mode of interpretation and Shakespeare's works is well known But rather than merely putting Shakespeare on the couch Philip Armstrong focuses on the complex and fascinatingly fruitful mutual relationship between Shakespeare's texts and psychoanalytic theory He shows how the theories of Freud Rank Jones Lacan Erikson and others are themselves in a large part the product of reading Shakespeare Armstrong provides an introductory cultural history of the relationship between psychoanalytic concepts and Shakespearean texts This is played out in a variety of expected and unexpected contexts including the early modern stage Hamlet and The Tempest Freud's analytic session the Parisian intellectual scene Hollywood the virtual space of the PC **The Taming of the Shrew** William Shakespeare, 2017-10-19 This third edition of The Taming of the Shrew one of Shakespeare's most popular yet controversial plays includes a new introductory section which pays lively attention to twenty first century stage performances textual and critical studies Ann Thompson describes the deeply problematic nature of debates about the play and its reception **Green Shakespeare** Gabriel Egan, 2006-09-27 Ecocriticism a theoretical movement examining cultural constructions of Nature in their social and political contexts is making an increasingly important contribution to our understanding of Shakespeare's plays Gabriel Egan's Green Shakespeare presents an overview of the concept of ecocriticism detailed ecocritical readings of Henry V Macbeth As You Like It Antony and Cleopatra and biological nature the supernatural and the weather a bold argument for a contemporary EcoShakespeare taking into account the environmental and political implications of globalization and intellectual property laws Crossing the boundaries of literary and cultural studies to draw in politics philosophy and ecology this volume not only introduces one of the most lively areas of contemporary Shakespeare studies but also puts forward a convincing case for Shakespeare's continuing relevance to contemporary theory **The Oxford Handbook of Shakespeare and Performance** James C. Bulman, 2017-11-16 The Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespeare specialists Each of these volumes is edited by one or more internationally distinguished Shakespearians together they comprehensively survey the entire field Shakespearean performance criticism has firmly established itself as a discipline accessible to scholars and general readers alike And just as performances of the plays expand audiences' understanding of how Shakespeare speaks to them so performance criticism is continually shifting the contours of the discipline The 36

contributions in this volume represent the most current approaches to Shakespeare in performance. They are divided into four parts. Part I explores how experimental modes of performance ensure Shakespeare's contemporaneity. Part II tackles the burgeoning field of reception, how and why audiences respond to performances as they do. Part III addresses the ways in which technology has revolutionized our access to Shakespeare, both through the mediums of film and sound recording and through digitalization. Part IV grapples with global Shakespeare, considering matters of cultural appropriation in productions played for international audiences. Together, these ground-breaking essays attest to the richness and diversity of

Shakespearean performance criticism as it is practiced today. *The Taming of the Shrew: The State of Play* Jennifer Flaherty, Heather C. Easterling, 2021-03-25. The Taming of the Shrew has puzzled, entertained, and angered audiences, and it has been reinvented many times throughout its controversial history. Offering a focused overview of key emerging ideas and discourses surrounding Shakespeare's problematic comedy, the volume reveals and debates how contemporary readings and adaptations of the play have sought to reconsider and resolve the play's contentious portrayal of gender, power, and identity. Each chapter has been carefully selected for its originality and relevance to the needs of students, teachers, and researchers. Key themes and issues include Gender and Power, History and Early Modern Contexts, Performance and Politics, Adaptation, and Afterlife. All the essays offer new perspectives and combine to give readers an up-to-date understanding of what's exciting and challenging about The Taming of the Shrew. *Hamlet's Heirs* Linda Charnes, 2006-09-27. Speaking to readers in a voice that is adventurous rather than authoritative, innovative rather than institutional, and speculative rather than orthodox, Linda Charnes' provocative study of Shakespeare's legacy in contemporary American and British politics explores the following themes: namesake princes and presidents, stolen thrones and elections, plutocrats and insurgents, campaign trails and war-mongering, waning monarchy and imperilled democracy, revengers, early modern and postmodern. Linked by focused readings of Hamlet and the Henriad, the essays follow Shakespeare's two most famous royal sons, the Princes Hamlet and Hal, as they haunt contemporary political psychology in the early years of a new millennium and especially in the aftermath of September 11, 2001. Between devolution in Britain and the new doctrine of pre-emptive strike in the United States, our contemporary Hamlets and Hals epitomize a debate as fraught now as in Shakespeare's day about the cost of spin-doctoring legacies. In exploring how current political culture inherits Shakespeare, Hamlet's Heirs challenges scholarly assumptions about historical periodicity, modernity, and the uses of Shakespeare in present-day contexts. *Presentist Shakespeares* Hugh Grady, Terence Hawkes, 2006-11-30. Featuring an outstanding list of contributors, this collection of readings adopts a new approach to Shakespeare by focusing on the principles of presentism, a critical movement that takes account of the continual dialogue between past and present. *Reconceiving the Renaissance* Ewan Fernie, Ramona Wray, Mark Thornton Burnett, Clare McManus, 2005-03-31. The last two decades have transformed the field of Renaissance studies, and *Reconceiving the Renaissance: A Critical Reader* maps this difficult terrain. Attending to the breadth of fresh

approaches the volume offers a theoretical overview of current thinking about the period Collecting in one volume the classic and cutting edge statements which define early modern scholarship as it is now practised this book is a one stop indispensable resource for undergraduates and beginning postgraduates alike Through a rich array of arguments by the world's leading experts the Renaissance emerges wonderfully invigorated while the suggestive shorter extracts topical questions and engaged editorial introductions give students the wherewithal and encouragement to do some reconceiving themselves

*Spiritual Shakespeares* Ewan Fernie, 2005-11-16 *Spiritual Shakespeares* is the first book to explore the scope for reading Shakespeare spiritually in the light of contemporary theory and current world events Ewan Fernie has brought together an exciting cast of critics in order to respond to the religious turn in recent literary theory and to the spiritualized politics of terrorism and the War on Terror Exploring a genuinely new perspective within Shakespeare Studies the volume suggests that experiencing the spiritual intensities of the plays could lead us back to dramatic intensity as such It tests spirituality from a political perspective as well as subjecting politics to an unusual spiritual critique Amongst its controversial and provocative arguments is the idea that a consideration of spirituality might point the way forward for materialist criticism Reaching across and beyond literary studies to offer challenging and powerful contributions from leading scholars this book offers unique readings of some very familiar plays

*Shakespeare Survey: Volume 60, Theatres for Shakespeare* Peter Holland, 2007-11-22 *Shakespeare Survey* is a yearbook of Shakespeare studies and production The theme for *Shakespeare Survey 60* is *Theatres for Shakespeare*

*Early Modern Prose Fiction* Naomi Conn Liebler, 2006-12-05 Emphasizing the significance of early modern prose fiction as a hybrid genre that absorbed cultural ideological and historical strands of the age this fascinating study brings together an outstanding cast of critics including Sheila T Cavanaugh Stephen Guy Bray Mary Ellen Lamb Joan Pong Linton Steve Mentz Constance C Relihan Goran V Stanivukovic with an afterword from Arthur Kinney Each of the essays in this collection considers the reciprocal relation of early modern prose fiction to class distinctions examining factors such as the impact of prose fiction on the social political and economic fabric of early modern England the way in which a growing emphasis on literacy allowed for increased class mobility and newly flexible notions of class how the popularity of reading and the subsequent demand for books led to the production and marketing of books as an industry complications for critics of prose fiction as it began to be considered an inferior and trivial art form Early modern prose fiction had a huge impact on the social and economic fabric of the time creating a new culture of reading and writing for pleasure which became accessible to those previously excluded from such activities resulting in a significant challenge to existing class structures

*Words of Power* Jem Bloomfield, 2016-05-26 *Shakespeare and the Bible* are titans of English speaking culture their images are endlessly cited and recycled and their language permeates everything from our public ceremonies to our private jokes In *Words of Power* Jem Bloomfield explores the cultural reverberations of these two collections of books and how each era finds new meanings as they encounter works such as *Hamlet* or the Gospel of Mark

Beginning with a shrewd examination of how we have codified and standardised their canons deciding which books and which words are included in the official collections and which are excluded Bloomfield charts the ways in which every generation grapples with these enigmatic and complex texts He explores the way they are read and performed in public the institutions that use their names to legitimise their own activities and how the texts are quoted by politicians lords and rappers Words of Power throws modern ideas about Shakespeare and the Bible into sharp relief by contrasting them with those of our ancestors showing how our engagements with these texts reveal as much about ourselves as their actual meanings

**Writing Performative Shakespeares** Rob Conkie, 2016-02-24 This original and innovative study offers the reader an inventive analysis of Shakespeare in performance



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