



OXFORD SHAKESPEARE TOPICS

# Shakespeare and Marx

Gabriel Egan

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**Gabriel Egan**



## **Shakespeare And Marx Oxford Shakespeare Topics:**

*Shakespeare and Marx* Gabriel Egan, 2004-09-30 As well as explaining all the major ideas of Marx in a form digestible by literary students this work shows how these ideas have shaped Shakespeare criticism for over a century It offers new readings of the plays to illustrate the continued relevance of Marx's approach to literary and dramatic art Shakespeare and Marx Gabriel Egan, 2004-09-30 Marxism is alive and well in university English departments often in other guises such as Feminism various forms of Historicism and Materialism and Queer Theory As well as explaining all the major ideas of Marx in a form digestible by literary students this book shows how these ideas have shaped Shakespeare criticism for over a century and offers new readings of the plays to illustrate the continued relevance of Marx's approach to literary and dramatic art

Shakespeare and Ecocritical Theory Gabriel Egan, 2015-10-22 Combining the latest scientific and philosophical understanding of humankind's place in the world with interpretative methods derived from other politically inflected literary criticism ecocriticism is providing new insights into literary works both ancient and modern With case study analyses of the tragedies comedies histories and late romances this book is a wide ranging introduction to reading Shakespeare in the light of contemporary ecocritical theory **Shakespeare and Literary Theory** Jonathan Gil Harris, 2010-08-19 OXFORD SHAKESPEARE TOPICS General Editors Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject How is it that the British literary critic Terry Eagleton can say that it is difficult to read Shakespeare without feeling that he was almost certainly familiar with the writings of Hegel Marx Nietzsche Freud Wittgenstein and Derrida or that the Slovenian psychoanalytic theorist Slavoj Žižek can observe that Shakespeare without doubt had read Lacan Shakespeare and Literary Theory argues that literary theory is less an external set of ideas anachronistically imposed on Shakespeare's texts than a mode or several modes of critical reflection inspired by and emerging from his writing These modes together constitute what we might call Shakespearian theory theory that is not just about Shakespeare but also derives its energy from Shakespeare To name just a few examples Karl Marx was an avid reader of Shakespeare and used *Timon of Athens* to illustrate aspects of his economic theory psychoanalytic theorists from Sigmund Freud to Jacques Lacan have explained some of their most axiomatic positions with reference to *Hamlet* Michel Foucault's early theoretical writing on dreams and madness returns repeatedly to *Macbeth* Jacques Derrida's deconstructive philosophy is articulated in dialogue with Shakespeare's plays including *Romeo and Juliet* French feminism's best known essay is Hélène Cixous's meditation on Antony and Cleopatra certain strands of queer theory derive their impetus from Eve Kosofsky Sedgwick's reading of the Sonnets Gilles Deleuze alights on Richard III as an exemplary instance of his theory of the war machine and postcolonial theory owes a large debt to Aimé Césaire's revision of *The Tempest* By reading what theoretical movements from formalism and structuralism to cultural materialism and actor

network theory have had to say about and in concert with Shakespeare we can begin to get a sense of how much the DNA of contemporary literary theory contains a startling abundance of chromosomes concepts preoccupations ways of using language that are of Shakespearian provenance *Shakespeare and Material Culture* Catherine Richardson, 2011-09-15

OXFORD SHAKESPEARE TOPICS General Editors Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject What is the significance of Shylock's ring in *The Merchant of Venice* How does Shakespeare create Gertrude's closet in *Hamlet* How and why does Ariel prepare a banquet in *The Tempest* In order to answer these and other questions *Shakespeare and Material Culture* explores performance from the perspective of the material conditions of staging In a period just starting to be touched by the allure of consumer culture in which objects were central to the way gender and social status were experienced but also the subject of a palpable moral outrage this book argues that material culture has a particularly complex and resonant role to play in Shakespeare's employment of his audience's imagination Chapters address how props and costumes work within the drama's dense webs of language how objects are invested with importance and how their worth is constructed through the narratives which surround them They analyse how Shakespeare constructs rooms on the stage from the interrelation of props the description of interior spaces and the dynamics between characters and investigate the different kinds of early modern practices which could be staged how the materiality of celebration for instance brings into play notions of hospitality and reciprocity *Shakespeare and Material Culture* ends with a discussion of the way characters create unique languages by talking about things languages of faerie of madness or of comedy bringing into play objects and spaces which cannot be staged Exploring things both seen and unseen this book shows how the sheer variety of material cultures which Shakespeare brings onto the stage can shed fresh light on the relationship between the dynamics of drama and its reception and comprehension

*Shakespeare and the Staging of English History* Janette Dillon, 2012-04-05 OXFORD SHAKESPEARE TOPICS General Editors Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject This new study of Shakespeare's English history plays looks at the plays through the lens of early modern staging focusing on the recurrence of particular stage pictures and units of action and seeking to show how these units function in particular and characteristic ways within the history plays Through close analysis of stage practice and stage picture the book builds a profile of the kinds of writing and staging that characterise a Shakespearean history play and that differentiate one history play from another The first part of the book concentrates primarily on the stage looking at the single picture or tableau the use of presenters or choric figures and the creation of horizontally and vertically divided stage pictures Later chapters focus more on the body on how bodies move

gesture occupy space and handle objects in particular kinds of scenes The book concludes by analysing the highly developed use of one crucial stage property the chair of state in Shakespeare's last history play Henry VIII Students of Shakespeare often express anxiety about how to read a play as a performance text rather than a non-dramatic literary text This book aims to dispel that anxiety It offers readers a way of making sense of plays by looking closely at what happens on stage and breaks down scenes into shorter units so that the building blocks of Shakespeare's historical dramaturgy become visible By studying the unit of action how it looks and how that look resembles or differs from the look of other units of action readers will become familiar with a way of reading that may be applied to other plays both Shakespearean and non-Shakespearean

Shakespeare and the Arts of Language Russ McDonald, 2001-02-01 Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject Notes and a critical guide to further reading equip the interested reader with the means to broaden research For the modern reader or playgoer English as Shakespeare used it can seem alien and puzzling vocabulary and grammar are in transition pronouns and verb forms can seem unfamiliar Moreover the conventions of poetic drama may also pose an impediment Shakespeare and the Arts of Language provides a clear and helpful guide to the linguistic and rhetorical dimensions of the plays and poems Written in a lucid non-technical style the book starts with the story of how the English language changed throughout the sixteenth century Subsequent chapters define Shakespeare's main artistic tools and illustrate their poetic and theatrical contributions Renaissance rhetoric imagery and metaphor blank verse prose speech and wordplay The conclusion surveys Shakespeare's multiple and often conflicting ideas about language encompassing both his enthusiasm at what words can do for us and his suspicion of what words can do to us Throughout Russ McDonald helps his readers to appreciate a play's concerns and theatrical effects by thinking about its language in relation to other writings of the period He also emphasizes pleasure in the physical properties of Shakespeare's words their colour weight and texture the appeal of verbal patterns and the irresistible power of intensified language

**Shakespeare and the Eighteenth Century** Michael Caines, 2013-10-31 OXFORD SHAKESPEARE TOPICS General Editors Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject This book considers the impact and influence of Shakespeare on writing of the eighteenth century and also how eighteenth-century Shakespeare scholarship influenced how we read Shakespeare today The most influential English actor of the eighteenth century David Garrick could hail Shakespeare as the god of our idolatry yet perform an adaptation of King Lear with a happy ending add a dying speech to Macbeth and remove the puns from Romeo and Juliet Garrick's friend Samuel Johnson thought of Shakespeare as above all writers at least above all modern writers the poet of nature Voltaire thought he was a sublime genius without taste The

Bluestocking Elizabeth Montagu meanwhile could be found arguing with Johnson's biographer James Boswell over whether Shakespeare or Milton was the greater poet. Shakespeare and the Eighteenth Century traces the course of a many faceted metamorphosis. Drawing on fresh research as well as the most recent scholarship in the field it argues that the story of Shakespeare in the eighteenth century has become a significant subplot in later scholarship made up of great debates about how to read Shakespeare and how to rank him among the great English writers, how to perform his plays and how to edit the texts of those plays. This book surveys the critical and creative responses of actors and audiences, literary critics and textual editors, painters and philosophes to Shakespeare's works while also suggesting how the Shakespeare of the theatre influenced the Shakespeare of the study and how other less straightforward interactions combined to bring about this sea change in English cultural life. It speaks of the crucial role of Shakespeare in eighteenth century culture and the importance of that culture's absorption of Shakespeare for subsequent generations. This is a book about what the eighteenth century did to Shakespeare and vice versa. *Shakespeare and Classical Antiquity* Colin Burrow, 2013-09-05. This book explains for students and scholars the nature and extent of Shakespeare's classical learning. It shows why Ben Jonson was wrong to claim that he had small Latin and less Greek and demonstrates that Shakespeare acquired the central foundations of his art from his classical reading. It explores in detail his relationship to Virgil, Ovid, Plautus, Terence, Seneca and Plutarch as well as showing how his beliefs about and attitudes towards classical literature changed in the course of his career. **Shakespeare and Biography** David M. Bevington, 2010-06-10. From *Reviews of Earlier Volumes*. **Shakespeare and Text** John Jowett, 2019-08-02. *Shakespeare and Text* is built on the research and experience of a leading expert on Shakespeare editing and textual studies. The first edition has proved its value as an indispensable and unique guide to its topic. It takes Shakespeare readers to the very foundation of his work explaining how his plays first took shape in the theatre where writing was part of a larger collective enterprise. The account examines the early modern printing industry that produced the earliest surviving texts of Shakespeare's plays. It describes the roles of publisher and printer, the controls exerted through the Stationers Company and the technology of printing. A chapter is devoted to the book that gathered Shakespeare's plays together for the first time, the First Folio of 1623. *Shakespeare and Text* goes on to survey the major developments in textual studies over the past century. It builds on the recent upsurge of interest in textual theory and deals with issues such as collaboration, the instability of the text, the relationship between theatre culture and print culture and the book as a material object. Later chapters examine the current critical edition explaining the procedures that transform early texts into a very different cultural artefact, the edition in which we regularly encounter Shakespeare. The new revised edition which builds on Jowett's research for the New Oxford Shakespeare engages with scholarship of the past decade, work that has transformed our understanding of textual versions, has opened up the taxonomy of Shakespeare's texts and has significantly extended the picture of Shakespeare as a co-author. A new chapter describes digital text, digital editing and their interface with the

traditional media      **Shakespeare and the Romantics** David Fuller, 2021 This volume illustrates the meanings the Romantics took from Shakespeare It studies the critical practices and theories that evolved in England Germany and France as well as the English stage and the relations between performance criticism and scholarship      **Shakespeare and Memory** Hester Lees-Jeffries, 2013-08-22 Shakespeare and Memory explores Shakespeare's plays and poems in the light of current interest in memory studies It sets out key features of the historical religious and cultural context of Shakespeare's own time

**Shakespeare and the Economic Imperative** Peter F. Grav, 2008-04-25 Despite the volume of work Shakespeare produced surprisingly few of his plays directly concern money and the economic mindset Shakespeare and the Economic Imperative examines the five plays that do address monetary issues The Comedy of Errors The Merry Wives of Windsor The Merchant of Venice Measure for Measure and Timon of Athens plays in which Shakespeare's view of how economic determinants shape interpersonal relationships progressively darkens In short what thematically starts out in farce ends in nihilistic tragedy Working within the critical stream of new economic criticism this book uses formal analysis to interrogate how words are used how words and metaphoric patterns from the quantifiable dealings of commerce transform into signifiers of qualitative values and how the endemic employment of discursive tropes based on mercantile principles debases human relationships This examination is complemented by historical socio economic contextualization as it seems evident that the societies depicted in these plays reflect the changing world in which Shakespeare lived and wrote      **Marx and Freud**

Crystal Bartolovich, David Hillman, Jean E. Howard, 2014-03-27 This volume looks at Marx and Freud who though not Shakespeareans in the usual academic or theatrical sense were both deeply informed by Shakespeare's writings and have both had enormous influence on the understanding and reception of Shakespeare The first section of this volume consists of a discussion of Marx's use of Shakespeare by Crystal Bartolovich followed by an essay on Shakespeareans' recent uses of Marx by Jean E Howard The volume's second half written by David Hillman juxtaposes a discussion of Freud's use of Shakespeare with a meditation on Shakespeare's use of Freud Each part can be read fruitfully independently of the others but the sum is greater than the parts offering an engagement with two of the most influential thinkers in Western modernity and their interchanges with arguably the most influential figure of early modernity Shakespeare      **Shakespeare and the**

**English-speaking Cinema** Russell Jackson, 2014-09-18 Shakespeare and the English speaking Cinema is a lively authoritative and innovative overview of the ways in which Shakespeare's plays have been adapted for cinema Organised by topics rather than chronology it offers detailed commentary on significant films including both mainstream and canonical works by such directors as Laurence Olivier Orson Welles Franco Zeffirelli and Kenneth Branagh and such ground breaking movies as Derek Jarman's The Tempest Baz Luhrmann's William Shakespeare's Romeo Juliet and Peter Greenaway's Prospero's Books Chapters on the location of films in place and time the effect of this on characterisation and issues of gender and political power are followed by a discussion of work that goes beyond Shakespeare A filmography and

suggestions for further reading complete this stimulating fresh and accessible account of an important aspect of Shakespeare studies     Shakespeare & Collaborative Writing Will Sharpe, 2023-05-31 Shakespeare and Collaborative Writing offers a rich account of Shakespeare's artistic development in against and beyond collaboration We see him afresh as a poetic innovator in continual flux and in continual artistic debt an author shaped by others in a collaborative network of intellectual influence and dynamic interchange and the book argues one that he helped substantially to create In considering collaboration as a practice defining almost all of his earliest works it shows that he was particularly active in its development in the early theatre scene of his nascent career changing our sense of his development as a creative artist quite radically Chapters exploring collaboration via theatre history book history and attribution debates complement the central three chapters detailing the different phases of Shakespeare's collaborative work which reorient our shifting sense of what it meant to him and what he gained from it at these other key moments of his artistic career In reconstructing the circumstances and outcomes of his pairings with other dramatists and scrutinizing more closely their artistic contributions Shakespeare and Collaborative Writing reconsiders the ways in which they influenced and challenged him to adapt and experiment with his writing in ways that go beyond the features of his solo authored canon In undertaking a rigorous appreciation of the structures and poetics of his co-authored works this book presents them as distinctive works of art that transform our understanding of Shakespeare the poet dramatist and enduring cultural icon     Shakespeare and London Duncan Salkeld, 2018-05-29 Stratford made the man but London made the phenomenon that is Shakespeare This volume takes an historical approach to Shakespeare's connections with London It explores Stratford's various links with the capital significant locations for Shakespeare's work people with whom he associated his resistance to pressure from the City authorities and the cultural diversity of early modern London Among many aspects of his life in the City and its environs it covers the playhouses in Shoreditch his associations with Bishopsgate his brother Edmund's residence on Bankside and elements of London life that went into the making of Falstaff Being forest born he was always an outsider and could never have been or felt accepted as a citizen We find him repeatedly a sojourner in the City on the move His home and family lay in Stratford Despite his success in the capital we might almost imagine him to have been a reluctant Londoner Shakespeare and London draws on a range of documentary sources including City parish registers county sessions records and the archives of London's Bridewell Hospital It sets out details about those who inhabited Shakespeare's milieu or played some part in shaping his writing and acting career This volume is Ideal reading for undergraduates graduates and specialists of Shakespeare studies     Shakespeare and Women Phyllis Rackin, 2005 Shakespeare and Women situates Shakespeare's female characters in multiple historical contexts ranging from the early modern England in which they originated to the contemporary Western world in which our own encounters with them are staged In so doing this book seeks to challenge currently prevalent views of Shakespeare's women both the women he depicted in his plays and the women he encountered in the world he inhabited Chapter 1 A



Usable History analyses the implications and consequences of the emphasis on patriarchal power male misogyny and women's oppression that has dominated recent feminist Shakespeare scholarship while subsequent chapters propose alternative models for feminist analysis Chapter 2 The Place s of Women in Shakespeare s World emphasizes the frequently overlooked kinds of social political and economic agency exercised by the women Shakespeare would have known in both Stratford and London Chapter 3 Our Canon Ourselves addresses the implications of the modern popularity of plays such as The Taming of the Shrew which seem to endorse women's subjugation arguing that the plays and the aspects of those plays that we have chosen to emphasize tell us more about our own assumptions than about the beliefs that informed the responses of Shakespeare's first audiences Chapter 4 Boys will be Girls explores the consequences for women of the use of male actors to play women's roles Chapter 5 The Lady s Reeking Breath turns to the sonnets the texts that seem most resistant to feminist appropriation to argue that Shakespeare's rewriting of the idealized Petrarchan lady anticipates modern feminist critiques of the essential misogyny of the Petrarchan tradition The final chapter Shakespeare s Timeless Women surveys the implication of Shakespeare's female characters in the process of historical change as they have been repeatedly updated to conform to changing conceptions of women's nature and women's social roles serving in ever changing guises as models of an unchanging universal female nature

**Shakespeare and Outsiders** Marianne Novy, 2013-06-27 OXFORD SHAKESPEARE TOPICS General Editors Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject This book traces Shakespeare's portrayal of outsiders in some of his most famous plays Some of Shakespeare's most memorable characters are treated as outsiders in at least part of their plays Othello Shylock Malvolio Katherine the Shrew Edmund Caliban and many others Marked as different and regarded with hostility by some in their society many of these characters have become icons of group identity While many critics use the term outsider this is the first book to analyse it as a relative identity and not a fixed one a position that characters move into and out of to show some characters affirming their places as relative insiders by the way they treat others as more outsiders than they are and to compare characters who are outsiders not just in terms of race and religion but also in terms of gender age poverty illegitimate birth psychology morality and other issues Are male characters who love other men outsiders for that reason in Shakespeare How is the suspicion of women presented differently than suspicion of racial or religious outsiders How do the speeches in which various outsiders stand up for the rights of their group compare Can an outsider be admired How and why do the plays shift sympathy for or against outsiders How and why do they show similarities between outsiders and insiders With chapters on Merchant of Venice Twelfth Night Othello King Lear The Tempest and women as outsiders and insiders this book considers such questions with attention both to recent historical research on Shakespeare's time and to specifics of the language of Shakespeare's plays and how they work on stage and

screen

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