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Shakespeare & Women



PHYLLIS RACKIN

OXFORD

Shakespeare And Women Oxford Shakespeare Topics

Robert S. Miola



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Shakespeare and Women Phyllis Rackin, 2005-05-26 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 This book offers an engaging account of the portrayal of outsiders in Shakespeare's writings. It considers characters who are outsiders for an array of reasons, including their race, religion, gender, psychology, and morality, and highlights the idea of otherness as a relative rather than fixed term.

Women and Shakespeare's Cuckoldry Plays Cristina León Alfaro, 2017-02-10 How does a woman become a whore? What are the discursive dynamics making a woman a whore? And more importantly, what are the discursive mechanics of unmaking? In *Women and Shakespeare's Cuckoldry Plays: Shifting Narratives of Marital Betrayal*, Cristina León Alfaro pursues these questions to tease out familiar cultural stories about female sexuality that recur in the form of a slander narrative throughout William Shakespeare's work. She argues that the plays stage a structure of accusation and defense that unravels the authority of husbands to make and unmake wives. While men's accusations are built on a foundation of political, religious, legal, and domestic discourses about men's superiority to and rule over women, whose weaker natures render them perpetually suspect, women's bonds with other women animate defenses of virtue and obedience, fidelity and love, work loose the fabric of patrilineal power that undergirds masculine privileges in marriage, and signify a discursive shift.

that constitutes the site of agency within a system of oppression that ought to prohibit such agency That women s agency in the early modern period must be tied to the formations of power that officially demand their subjection need not undermine their acts In what Alfar calls Shakespeare s cuckoldry plays women s rhetoric of defense is both subject to the discourse of sexual honor and finds a ground on which to shift it as women take control of and replace sexual slander with their own narratives of marital betrayal

Shakespeare's Dramatic Genres Lawrence Danson, 2000 Oxford Shakespeare Topics provides students teachers and interested readers 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 The history of the genres or kinds of drama is one of contradictory traditions and complex cultural assumptions The divisions established by the original edition of Mr William Shakespeare s Comedies Histories and Tragedies the First Folio 1623 give shape to whole curricula but as Lawrence Danson reminds us in this lively book there is nothing inevitable and much unsatisfying about that tripartite scheme Yet students of Shakespeare cannot avoid thinking about questions of genre often they are the unspoken reason why classrooms full of smart people fail to agree on basic interpretative issues Danson s guide to the kinds of Shakespearian drama provides an accessible account of genre theory in Shakespeare s day an overview of the genres on the Elizabethan stage and a provocative look at the full range of Shakespeare s comedies histories and tragedies

Shakespeare's Reading Robert S. Miola, 2000 Oxford Shakespeare Topics General Editors Peter Holland and Stanley Wells provide students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship including some general anthologies relating to Shakespeare Shakespeare s Reading explores Shakespeare s marvellous reshaping of sources into new creations Beginning with a discussion of how and what Elizabethans read manuscripts popular pamphlets and books Robert S Miola goes on to examine Shakespeare s use of specific texts such as Holinshed s Chronicles Plutarch s Lives and Chaucer s The Canterbury Tales As well as reshaping other writers work Shakespeare transformed traditions the inherited expectations tropes and strategies about character action and genre For example the tradition of Italian love poetry especially Petrarch shapes Romeo and Juliet as well as the sonnets the Vice figure finds new life in Richard III and Falstaff Employing a traditional understanding of sources as well as more recent developments in intertextuality this book traces Shakespeare s reading as well as inspiring the sonnets the Vice figure is translated into Richard III and Falstaff Employing a traditional understanding of sources as well as more recent developments in intertextuality this book tracks Shakespeare s reading throughout his career as it inspires his poetry histories comedies tragedies and romances Repeated references to the plays in performance enliven and enrich the account

The World of Shakespeare's Sonnets Robert Matz, 2014-07-15 Of Shakespeare s sonnets we know the crystalline meter exquisite diction and exhilarating surprise of the turn in the final couplet By contrast we know very little of their

subjects and motives This book does not approach the sonnets as Shakespearean autobiography but instead delineates the customs that shaped the poet's world and thus his sonnets It argues for understanding them as brilliant edgy expressions of the equally brilliant edgy culture of the English Renaissance

Approaches to Teaching Shakespeare's *The Taming of the Shrew* Margaret Dupuis, Grace Tiffany, 2013-01-01 The impetus for this Approaches to Teaching volume on *The Taming of the Shrew* grew from the editors' desire to discover why a play notorious for its controversial exploration of conflicts between men and women and the challenges of marriage is enduringly popular in the classroom in the performing arts and in scholarship The result is a volume that offers practical advice to teachers on editions and teaching resources in part 1 Materials while illuminating how the play's subtle and complex arguments regarding not just marriage but a host of other subjects modes of early modern education the uses of clever rhetoric intergenerational and class politics the power of theater are being brought to life in college classrooms The essays in part 2 Approaches are written by English and theater instructors who have taught in a variety of academic settings and cover topics including early modern homilies and music Hollywood versions of *The Taming of the Shrew* and student performances

Staging in Shakespeare's Theatres Andrew Gurr, Mariko Ichikawa, 2000 Oxford Shakespeare Topics provides students teachers and interested readers 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 By bringing together evidence from different sources documentary archaeological and the play texts themselves *Staging in Shakespeare's Theatres* reconstructs the ways in which the plays were originally staged in the theatres of Shakespeare's own time and shows how the physical possibilities and limitations of these theatres affected both the writing and the performances The book explains the conditions under which the early playwrights and players worked their preparation of the plays for the stage and their rehearsal practices It looks at the quality of evidence supplied by the surviving play texts and the extent to which audiences of the time differed from modern audiences and it gives vivid examples of how Elizabethan actors made use of gestures costumes props and the theatre's specific design features Stage movement is analysed through a careful study of how exits and entrances worked on such stages The final chapter offers a thorough examination of *Hamlet* as a text for performance excitingly returning the play to its original staging at the Globe

Shakespeare and Marx Gabriel Egan, 2004-09-30 Marxist cultural theory underlies much teaching and research in university departments of literature and has played a crucial role in the development of recent theoretical work Feminism New Historicism cultural materialism postcolonial theory and queer theory all draw upon ideas about cultural production which can be traced to Marx and significantly each also has a special relation with Renaissance literary studies This book explores the past and continuing influence of Marx's ideas in work on Shakespeare Marx's ideas about cultural production and its relation to economic production are clearly explained together with the

standard terminology and concepts such as base superstructure ideology commodity fetishism alienation and reification The influence of Marx s ideas on the theory and practice of Shakespeare criticism and performance is traced from the Victorian age to the present day The continuing importance of these ideas is illustrated via new Marxist readings of King Lear Hamlet The Merchant of Venice Timon of Athens The Comedy of Errors All s Well that Ends Well and The Winter s Tale

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