

Rewriting Shakespeare, Rewriting Ourselves

PETER
ERICKSON

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...with

Rewriting Shakespeare Rewriting Ourselves

Simon Barker



Rewriting Shakespeare Rewriting Ourselves:

Rewriting Shakespeare, Rewriting Ourselves Peter Erickson, 1991-10-18 Participants in the current debate about the literary canon generally separate the established literary order of which Shakespeare is the most visible icon from the emergent minority literatures In this challenging study Peter Erickson insists on bringing the two realms together He asks what impact does a revision of the literary canon have on Shakespeare's status Part One of his book is about Shakespeare on women In analyses of several Shakespearean works Erickson discusses Shakespeare's ambivalence about women as a reflection of male anxiety about the cultural authority of Queen Elizabeth Part Two is about contemporary women on Shakespeare Erickson discusses Adrienne Rich's revision of the very concept of canon and discusses how several African American women writers in particular Maya Angelou and Gloria Naylor have reflected on the ambivalent status of Shakespeare in their worlds Erickson here offers a model for multicultural literary criticism and a new conceptual framework with which to discuss issues of identity politics **Rewriting Shakespeare, Rewriting Ourselves** makes an important contribution to the national debate about educational policy in the humanities

Rewriting Shakespeare, Rewriting Ourselves Peter Erickson, 1992 [Rewriting Shakespeare, Rewriting Ourselves](#) Peter Erickson, 1992 [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 **Shakespeare's Problem Plays** Simon Barker, 2005-04-25

This New Casebook offers a wide ranging selection of contemporary critical readings of Shakespeare's three problem plays All's Well that Ends Well Measure for Measure and Troilus and Cressida Together they reflect the diversity of late twentieth century theory and the controversy that continues to be generated by the plays and discuss a variety of key issues These include the meaning of the term problem play the historical context and political and cultural significance of the plays as well

as issues of staging and theatre history The volume also provides a helpful introduction which guides the reader through the critical approaches terms and debates as well as explanatory notes for each essay and a useful section on further reading

Shakespeare and the Problem of Adaptation Margaret Jane Kidnie, 2009 Kidnie's study presents original sophisticated and profoundly intelligent answers to important questions Lukas Erne University of Geneva This is a fine and productive book one that will surely draw significant attention and commentary well beyond the precincts of Shakespeare studies W B Worthen Columbia University Shakespeare's plays continue to be circulated on a massive scale in a variety of guises as editions performances and adaptations and it is by means of such mediation that we come to know his drama Shakespeare and the Problem of Adaptation addresses fundamental questions about this process of mediation making use of the fraught category of adaptation to explore how we currently understand the Shakespearean work To adapt implies there exists something to alter but what constitutes the category of the play and how does it relate to adaptation How do play and adaptation relate to drama's twin media text and performance What impact might answers to these questions have on current editorial performance and adaptation studies Margaret Jane Kidnie argues that play and adaptation are provisional categories mutually dependent processes that evolve over time in accordance with the needs of users This theoretical argument about the identity of works and the nature of text and performance is pursued in relation to diverse examples including theatrical productions by the Royal Shakespeare Company the BBC's *Shakespeare Re Told* the Reduced Shakespeare Company and recent print editions of the complete works These new readings build up a persuasive picture of the cultural and intellectual processes that determine how the authentically Shakespearean is distinguished from the fraudulent and adaptive Adaptation thus emerges as the conceptually necessary but culturally problematic category that results from partial or occasional failures to recognize a shifting work in its textual theatrical instance *Shakespearean Tragedy and Gender* Shirley Nelson Garner, Madelon Sprengnether, 1996-02-22 Shakespeare is not our contemporary the contributors to *Shakespearean Tragedy and Gender* emphatically conclude yet coping with his cultural influence is never a simple matter Ranging from Shakespeare's earliest attempts at tragedy in *Richard III* and *Titus Andronicus* this volume covers the major tragic period giving special attention to *Othello* Back cover ***A Feminist Companion to Shakespeare*** Dymphna Callaghan, 2016-03-15 The question is not whether Shakespeare studies needs feminism but whether feminism needs Shakespeare This is the explicitly political approach taken in the dynamic and newly updated edition of *A Feminist Companion to Shakespeare* Provides the definitive feminist statement on Shakespeare for the 21st century Updates address some of the newest theatrical and creative engagements with Shakespeare offering fresh insights into Shakespeare's plays and poems and gender dynamics in early modern England Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery Explores issues vital to feminist inquiry including race sexuality the body queer politics social economies religion and capitalism In addition

to highlighting changes it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare The previous edition was a recipient of a Choice Outstanding Academic Title award this second edition maintains its coverage and range and brings the scholarship right up to the present day **Worldly**

Shakespeare Richard Wilson, 2016-02-02 A comprehensive rereading of Shakespeare's plays in light of current debates about free speech and toleration *Talking Back to Shakespeare* Martha Tuck Rozett, 1994 This book is about the way in which Shakespeare's plays have inspired readers to talk back and about some of the forms such talking back can assume It is also about the way different interpretive communities including students read their cultural political and moral assumptions into Shakespeare's plays appropriating and transforming elements of plot character and verbal text while challenging what they see as the ideological premises of the plays Texts that talk back to Shakespeare pose questions offer alternatives take liberties and fill in gaps Some of the transformations discussed in *Talking Back to Shakespeare* challenge deeply held assumptions such as for instance that Hamlet is a tragic hero and Shylock a stereotypical grasping usurer Others invent prior or subsequent lives for Shakespeare's characters women characters in particular so as to account for their actions and imagine their lives more fully than Shakespeare chooses to do Very few of these works have received much critical attention and some are virtually unknown or forgotten Rather than a comprehensive study of Shakespeare transformations *Talking Back to Shakespeare* is an innovative exploration of the kinship between the kind of talking back that occurs in the classroom and the kind to be found in texts produced by writers who rewrite some of Shakespeare's most frequently taught and performed plays Such revisions unsettle the cultural authority of the plays and expose the accumulated lore that surrounds them to probing often irreverent scrutiny Much of the talking back comes from marginalized readers women like Lillie Wyman author of *Gertrude of Denmark* An Interpretive Romance and other nineteenth century women critics or Jewish writers like Arnold Wesker whose play *The Merchant* transforms the relationship between Antonio and Shylock Some talking back comes from an international collection of oppositional voices of the 1960s including Charles Marowitz Aime Cesaire Eugene Ionesco and Joseph Papp *Talking Back to Shakespeare* ranges from popular books like the recent Pulitzer Prize winning novel *A Thousand Acres* by Jane Smiley to obscure seldom read ones like Percy MacKaye's ambitious four play prequel *The Mystery of Hamlet King of Denmark* What these published texts share with student journal entries and transformations is the assumption familiar to postmodern readers that Shakespeare's plays are essentially unstable culturally determined constructs capable of acquiring new meanings and new forms By bringing together these two kinds of talking back Rozett challenges the traditional separation between critical and pedagogical inquiry that has until recently dominated English studies

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