

Shakespearean Negotiations

STEPHEN C. KOTEN (BLATT)



Shakespearean Negotiations The Circulation Of Social Energy In Renaissance England

Richard Dutton, Jean E. Howard



Shakespearean Negotiations The Circulation Of Social Energy In Renaissance England:

Shakespearean Negotiations Stephen Greenblatt, 1988 Stephen Greenblatt has been at the center of a major shift in literary interpretation toward a critical method that situates cultural creation in history Shakespearean Negotiations is a sustained and powerful exemplification of this innovative method offering a new way of understanding the power of Shakespeare's achievement and beyond this an original analysis of cultural process Shakespearean Negotiations Stephen Greenblatt, 2018 Stephen Greenblatt has been at the center of a major shift in literary interpretation toward a critical method that situates cultural creation in history Shakespearean Negotiations is a sustained and powerful exemplification of this innovative method offering a new way of understanding the power of Shakespeare's achievement and beyond this an original analysis of cultural process *Shakespearean Negotiations* Stephen Greenblatt, 2008 **Shakespearean Negotiations** Stephen Greenblatt, **The Arts of Empire** Walter S. H. Lim, 1998 This book focuses its reading of the poetics and politics of colonial expansion in Renaissance England on the lives and writings of such diverse figures as Sir Walter Raleigh John Donne Richard Hakluyt Samuel Purchas William Shakespeare Edmund Spenser and John Milton It studies a wide range of texts including The Discoverie of Guiana Virginia's Verger Othello The Faerie Queene A View of the Present State of Ireland Paradise Lost and Paradise Regained It also examines the inscription in these writings of themes motifs and tropes frequently found in colonial texts the land as desiring female body and object of desire the masculinist gaze responding to the exotic and the experience of the thrilling sensations of wonder *Shakespeare's Exiles* Richard van Oort, 2025-01-16 Why are human societies hierarchical How did centralized political authority originate Anthropologists tell us that foraging societies are egalitarian compared to their agrarian and industrial successors So what prompted our foraging ancestors to submit to the authority of big men chiefs and kings And how did the big man once installed in the center maintain his authority in the face of the resentment mobilized against him Shakespeare's Exiles addresses these fundamental ethical political and anthropological questions by looking at two of Shakespeare's most eccentric big men Why does Timon the once legendary host of Athens refuse to return to his beloved city And why does Prospero the exiled Duke of Milan promise to break his staff and throw his books into the deep blue sea In this highly original and provocative book Richard van Oort shows that Shakespeare is not just a dramatist but a philosopher political scientist and anthropologist too *Shakespeare and the Political Way* Elizabeth Frazer, 2020-08-30 Studies of Shakespeare and politics often ask the question whether his dramas are on the side of aristocratic or monarchical sovereign authority or are on the side of those who resist whether he endorses a standard view of male and patriarchal authority or whether his cross dressing heroines put him among feminist thinkers Scholars also show that Shakespeare's representations of rule revolt and arguments about laws and constitutions draw on and allude to stories and real events that were contemporaneous for him as well as historical ones Building on scholarship about Shakespeare and politics this book argues that Shakespeare's representations and stagings of political power

sovereignty resistance and controversy are more complex The merits of political life as opposed to life governed by monetary exchange religious truth supernatural power military heroism or interpersonal love are rehearsed in the plots And the clashing and contradictory meanings of politics its association with free truthful speech but also with dishonest hypocrisy with open action and argument as much as occult behind the scenes manoeuvring are dramatized by him to show that although violence lies and authoritarianism do often win out in the world there is another kind of politics and a political way that we would do well to follow when we can The book offers original readings of the characters and plots of Shakespeare's dramas in order to illustrate the subtlety of his pictures of political power how it works and what is wrong and right with it

Shakespeare and Historical Formalism Stephen Cohen, 2016-04-01 Located at the intersection of new historicism and the new formalism historical formalism is one of the most rapidly growing and important movements in early modern studies taking seriously the theoretical issues raised by both history and form it challenges the anti formalist orthodoxies of new historicism and expands the scope of historicist criticism Shakespeare and Historical Formalism is the first volume devoted exclusively to collecting and assessing work of this kind With essays on a broad range of Shakespeare's works and engaging topics from performance theory to the emergence of the literary and from historiography to pedagogy the volume demonstrates the value of historical formalism for Shakespeare studies and for literary criticism as a whole Shakespeare and Historical Formalism begins with an introduction that describes the nature and potential of historical formalism and traces its roots in early modern literary theory and its troubled relationship with new historicism The volume is then divided into two sections corresponding to the two chief objectives of historical formalism a historically informed and politically astute formalism and a historicist criticism revitalized by attention to issues of form The first section Historicizing Form explores from a variety of perspectives the historical and political sources meanings and functions of Shakespeare's dramatic forms The second section Re Forming History uses questions of form to rethink our understanding of historicism and of history itself and in doing so challenges some of our fundamental literary critical pedagogical and epistemological assumptions Concluding with suggestions for further reading on historical formalism and related work Shakespeare and Historical Formalism invites scholars to rethink the familiar categories and principles of formal and historical criticism

Shakespeare and the Cultures of Performance Paul Edward Yachnin, Patricia Badir, 2008 Using the tools of theatre history in their investigation into the phenomenology of the performance experience the essays here also consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle The contributors strive to bring better understanding to Shakespeare's imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms

Quoting Shakespeare Douglas Bruster, 2000-01-01 William Shakespeare is perhaps the most frequently quoted author of the English speaking world His plays in turn quote a wide variety of sources from books and ballads to persons and events In this dynamic study of

Shakespeare's plays Douglas Bruster demonstrates that such borrowing can illuminate the world in which Shakespeare and his contemporary playwrights lived and worked while also shedding light on later cultures that quote his plays In contrast to the New Historicism's sometimes arbitrary linkage of literary works with elements drawn from the surrounding culture Quoting Shakespeare focuses on the resources that writers used in making their works Bruster shows how this borrowing can give us valuable insight into the cultural historical and political positions of writers and their works Because Shakespeare's plays have often been quoted by other writers this study also examines what subsequent uses of Shakespeare's plays reveal about the writers and cultures that use them In this way Quoting Shakespeare insists that literary production and reception are both integral to a historical approach to literature **A Feminist Companion to Shakespeare** Dymphna

Callaghan, 2016-03-23 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 **The anxiety of**

sameness in early modern Spain Christina H. Lee, 2015-11-01 This book explores the Spanish elite's fixation on social and racial passing and passers as represented in a wide range of texts It examines literary and non literary works produced in the sixteenth and seventeenth centuries that express the dominant Spaniards' anxiety that socially mobile lowborns Conversos converted Jews and Moriscos converted Muslims could impersonate and pass for pure Christians like themselves Ultimately this book argues that while conspicuous sociocultural and ethnic difference was certainly perturbing and unsettling in some ways it was not as threatening to the dominant Spanish identity as the potential discovery of the arbitrariness that separated them from the undesirables of society and therefore the recognition of fundamental sameness This fascinating and accessible work will appeal to students of Hispanic studies European history cultural studies Spanish literature and Spanish history

A Companion to Shakespeare's Works, Volume II Richard Dutton, Jean E. Howard, 2008-04-15 This four volume Companion to Shakespeare's Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare's

plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare s histories contains original essays on every history play from Henry VI to Henry V as well as fourteen additional articles on such topics as censorship in Shakespeare s histories the relation of Shakespeare s plays to other dramatic histories of the period Shakespeare s histories on film the homoerotics of Shakespeare s history plays and nation formation in Shakespeare s histories

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Shakespeare's Theatre of War Nicholas de Somogyi, 2016-12-05 The period between 1585 when Elizabeth formally committed her military support to the Dutch wars against Spain and 1604 when James at last brought it to an end was one in which English life was preoccupied by the menace and actuality of war The same period spans English drama s coming of age from Tamburlaine to Hamlet In this thought provoking book Nick de Somogyi draws on a wide range of contemporary military literature news letters and war treatises maps and manuals to demonstrate how deeply wartime experience influenced the production and reception of Elizabethan theatre In a series of vivid parallels the roles of soldier and actor the setting of battlefield and stage and the context of playhouse and muster are shown to have been rooted in the common experience of war The local armoury served as a props department the stage as a military lecture hall News from the front line has always been shrouded in the fog of war Shakespeare s Rumour is here seen as kindred to such equally dubious messengers as his Armado Falstaff or Pistol soldiers have always told tall tales military ghost stories that are here

shown to have seeped into such narratives as *The Spanish Tragedy* and *Henry V*. This book concludes with a sustained account of *Hamlet*, a play which both dramatises the Elizabethan context of war fever and embodies in its three variant texts the war and peace that shaped its production. By affording scrutiny to each of its title's components, Shakespeare's *Theatre of War* provides a compelling argument for reassessing the drama of Shakespeare and his contemporaries within the enduring context of the military culture and wartime experience of his age.

Shakespeare and the Comedy of Enchantment Kent Cartwright, 2021-11-11

Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies. It thus makes a new claim about the rejuvenating value of comedy for individuals and society. Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious between doubt and fascination with feelings moved by elements of enchantment that also seem a little ridiculous. In such a drama, lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent openings for scrutiny and thought. In addressing enchantment, the book takes exception to the modernist vision of a deterministic disenchanted world. As Shakespeare's action advances, comic mysteries accrue uncanny coincidences, magical sympathies, inexplicable repetitions, psychic influences and puzzlements about the meaning of events, all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions. Separate chapters explore the devices, tropes and motifs of enchantment: magical clowns who alter the action through stop time; interludes; structural repetitions that suggest mysteriously converging, even opaquely providential destinies; locales that oppose magical and protean forces to regulatory and quotidian values; desires, thoughts and utterances that manifest comically monstrous events; characters who return from the dead facilitated by the desires of the living; play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness. Wonder and wondering in Shakespeare's and other comedies, it emerges, become the conditions for new possibilities. Chapters refer extensively to early modern history, Renaissance and modern theories of comedy, treatises on magical science and contemporaneous Italian and Tudor comedy.

Jacobean Drama Pascale Aebischer, 2010-07-30

The plays of Shakespeare's contemporaries are increasingly popular thanks to a spate of recent stage and screen productions and to courses that set Shakespeare's plays in context. This Reader's Guide introduces students to the criticism and debates that are specific to the drama of playwrights such as Jonson, Middleton, Dekker and Webster. Pascale Aebischer explores recent critical developments in key areas, including how the plays were staged and printed; innovative editions of plays; how the plays represent and contest the dominant ideologies of the Jacobean period; dramatic genres; the representation of the human body and of social, gender and race relations; modern productions on stage and screen; featuring suggestions for further research and reading and a filmography of commercially available film versions of non-Shakespearean drama, this is an invaluable resource for anyone with an interest in the diverse plays of the Jacobean age.

Shakespearean Fantasy and Politics Thomas Betteridge, 2005

Why read Shakespeare? This work

draws extensively on the work of Slavoj Žižek and other contemporary thinkers to discover the truths of Shakespeare's drama and relate them to contemporary issues within the discipline of English literature *Shakespeare and the Translation of Identity in Early Modern England* Liz Oakley-Brown, 2011-04-14 Featuring contributions by established and upcoming scholars *Shakespeare and the Translation of Identity in Early Modern England* explores the ways in which Shakespearean texts engage in the social and cultural politics of sixteenth and early seventeenth century translation practices Framed by the editor's introduction and an Afterword by Ton Hoenselaars the authors in this collection offer new perspectives on translation and the fashioning of religious national and gendered identities in *A Midsummer Night's Dream* *Hamlet* *Macbeth* *Coriolanus* and *The Tempest* **True Relations** Frances E. Dolan, 2013-02-21 Examining seventeenth century crises of evidence and genres of evidence on which both literary critics and historians now depend *True Relations* explores the notion that we apprehend truth through other people's relations of it and that those relations and our own relation to them are a function of social relationships in conflict

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