

# Shakespeare's *Unruly* Women



# Shakespeares Unruly Women

**Kerrie Roberts**



## **Shakespeare's Unruly Women:**

**As She Likes It** Penny Gay, 2002-03-11 *As She Likes It* is the first attempt to tackle head on the enduring question of how to perform those unruly women at the centre of Shakespeare's comedies. Unique amongst both Shakespearean and feminist studies *As She Likes It* asks how gender politics affects the production of the comedies and how gender is represented both in the text and on the stage. Penny Gay takes a fascinating look at the way *Twelfth Night*, *The Taming of the Shrew*, *Much Ado About Nothing*, *As You Like It* and *Measure for Measure* have been staged over the last half a century when perceptions of gender roles have undergone massive changes. She also interrogates rigorously but thoughtfully the relationship between a male theatrical establishment and a burgeoning feminist approach to performance. As illuminating for practitioners as it will be enjoyable and useful for students, *As She Likes It* will be critical reading for anyone interested in women's experience of theatre.

**Shakespeare's Unruly Women** Georgianna Ziegler, Frances Elizabeth Dolan, Jeanne Addison Roberts, 1997 Ziegler, Dolan and Roberts' attention is directed specifically to the representations of Shakespeare's women in the Victorian era rather than on the Elizabethan stage. They have culled from the Folger Library's vast holdings a remarkably varied and illuminating array of books, manuscripts and illustrations which provide a new understanding of how Shakespeare's heroines came to embody, reflect and refract the values and assumptions of nineteenth-century English society. Foreword p. 7

**Shakespeare and the Nature of Women** Juliet Dusinberre, 1996-06-12 *Shakespeare and the Nature of Women* was the first full-length feminist analysis of the plays of Shakespeare and his contemporaries, ushering in a new era in research and criticism. Its arguments for feminism both of the drama and the early modern period caused instant controversy which still engrosses scholars. Dusinberre argues that Puritan teaching on sexuality and spiritual equality raises questions about women which feed into the drama where the role of women in relation to authority structures is constantly renegotiated. Using a critical language which predates Foucault and other major theorists, *Shakespeare and the Nature of Women* argues that Renaissance drama highlights ways in which the feminine and the masculine are socially constructed. The presence of the boy actor on stage created an awareness of gender as performance now crucial to contemporary feminist thought. *Shakespeare and the Nature of Women* claimed for women a right to speak about the literary text from their own place in history and culture. The author's Preface to the second edition traces contemporary developments in feminist scholarship which still wrestles with the book's main thesis: Renaissance feminism, feminist Shakespeare.

**Performing Shakespeare's Women** Paige Martin Reynolds, 2018-12-13 Shakespeare's women rarely reach the end of the play alive. Whether by murder or by suicide, onstage or off, female actors in Shakespeare's works often find themselves playing dead. But what does it mean to play dead, particularly for women actors whose bodies become scrutinized and anatomized by audiences and fellow actors who grossly gape on? In what ways does playing Shakespeare's women when they are dead emblemize the difficulties of playing them while they are still alive? Ultimately, what is at stake for the female actor who embodies

Shakespeare's women today dead or alive Situated at the intersection of the creative and the critical Performing Shakespeare's Women Playing Dead engages performance history current scholarship and the practical problems facing the female actor of Shakespeare's plays when it comes to playing dead on the contemporary stage and in a post feminist world This book explores the consequences of corpsing Shakespeare's women considering important ethical questions that matter to practitioners students and critics of Shakespeare today *Troubling Women, Troubling Genre* Anna F. Mackenzie, 2015

**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 **Women and Revenge in Shakespeare** Marguerite A. Tassi, 2011 Can there be a virtue in vengeance Can revenge do ethical work Can revenge be the obligation of women This wide ranging literary study looks at Shakespeare's women and finds bold answers to questions such as these A surprising number of Shakespeare's female characters respond to moral outrages by expressing a strong desire for vengeance This book's analysis of these characters and their circumstances offers incisive critical perceptions of feminine anger ethics and agency and challenges our assumptions about the role of gender in revenge In this provocative book Marguerite A Tassi counters longstanding critical opinions on revenge that it is the sole province of men in Western literature and culture that it is a barbaric morally depraved irrational instinct and that it is antithetical to justice Countless examples have been mined from Shakespeare's

dramas to reveal women's profound concerns with revenge and justice, honor and shame, crime and punishment. In placing the critical focus on avenging women, this book significantly redresses a gender imbalance in scholarly treatments of revenge, particularly in early modern literature. Shakespeare's Theatre Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms, names and concepts, the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins. Women Direct Shakespeare in America Nancy Taylor, 2005 This book offers a series of eight case studies of the connection between feminist performance theory and practice, considering how women directors of Shakespeare in America have recently interpreted and staged female subjectivity and gender, particularly as exhibited in sex relations. The work focuses on eight women and choices they made in specific productions: Jayme Koszyn's and Lisa Wolpe's *Romeo and Juliet*; Tina Packer's and Ellen O'Brien's *Measure for Measure*; Abigail Adams's and Melia Bensussen's *Twelfth Night*; Barbara Gaines's and JoAnne Akalaitis's *Cymbeline*. Nancy Taylor interviewed all of the directors, and the first section of the book includes a brief biography of each, institutional opportunities and limitations, and the director's views about Shakespeare's depiction of women in general, as well as future goals for her work. BOOK JACKET Title Summary field provided by Blackwell North America, Inc. All Rights Reserved. **The Oxford Handbook of**

**Shakespeare and Embodiment** Valerie Traub, 2016-09-08 The Oxford Handbook of Shakespeare and Embodiment brings together 40 of the most important scholars and intellectuals writing on the subject today. Extending the purview of feminist criticism, it offers an intersectional paradigm for considering representations of gender in the context of race, ethnicity, sexuality, disability, and religion. In addition to sophisticated textual analysis drawing on the methods of historicism, psychoanalysis, queer theory, and posthumanism, a team of international experts discuss Shakespeare's life, contemporary editing practices, and performance of his plays on stage, on screen, and in the classroom. This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates.

*Shakespeare Survey* Stanley Wells, Jonathan Bate, Michael Dobson, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback. **Hamlet's Hereditary Queen** Kerrie Roberts, 2022-12-30 This book explores a fresh and insightful interpretation of Hamlet's Gertrude as a prominent and powerful figure in the play. It shows how traditional readings of this character, both performance-based and scholarly, have been guided and constrained by misogynistic perspectives on female power. Bringing together the author's wealth of insight from a theatre practitioner's perspective and combining it with a scholarly perspective, the book argues that Gertrude need not be limited to sex and motherhood. She could instead be played as Denmark's blood royal, Queen, her role in the play then being about female political power. Gertrude's royal status could play out on stage through a variety of possible performance choices for stage design, stage business, acting processes, and the actor's presence, both speaking and silent. *Hamlet's Hereditary Queen* takes into consideration Shakespeare's source myths, historical studies of the position of queens, and the issues concerning them in

early modern England Hamlet's performance history and the text itself It questions traditional readings of Hamlet and offers detailed analyses of relevant scenes to demonstrate how Gertrude's Hamlet might play out on stage in the twenty first century This is an engaging and insightful interpretation for students and scholars of theatre and performance studies and Shakespeare studies as well as theatre practitioners **Shakespeare and the Classics** Charles Martindale, A. B.

Taylor, 2011-02-24 Shakespeare and the Classics demonstrates that the classics are of central importance in Shakespeare's plays and in the structure of his imagination Written by an international team of Shakespeareans and classicists this book investigates Shakespeare's classicism and shows how he used a variety of classical books to explore crucial areas of human experience such as love politics ethics and history The book focuses on Shakespeare's favourite classical authors especially Ovid Virgil Seneca Plautus and Terence and in translation only Plutarch Attention is also paid to the humanist background and to Shakespeare's knowledge of Greek literature and culture The final section from the perspective of reception examines how Shakespeare's classicism was seen and used by later writers This accessible book offers a rounded and comprehensive treatment of Shakespeare's classicism and will be a useful first port of call for students and others approaching the subject

*Shakespeare and the Twentieth Century* International Shakespeare Association. World Congress, 1998 In close to fifty sessions the congress theme Shakespeare and the Twentieth Century allowed for critical approaches from many directions through twentieth century theater history on almost every continent through a range of media representations from film to databases through the changing theoretical models of the period that extend to the latest politically inflected readings and through appropriations of the play texts by modern art forms such as recent fiction **CRITICAL APPROACHES TO SHAKESPEARE (1623-2000): SHAKESPEARE FOR ALL TIME** CEREZO MORENO, Marta, 2022-10-11 Critical Approaches to Shakespeare 1623 2000 Shakespeare for All Time addresses the keys to understanding the significance of the critical reception of Shakespeare from the seventeenth to the end of the twentieth century It aims to show that the richness of these different modes of reading Shakespeare over time and their productive interactions have been fundamental in the constant resignification of Shakespeare as they have gradually conformed and fed our critical perception and interpretation of his works *Shakespeare in the Nineteenth Century* Gail Marshall, 2012-02-16 An illustrated collection of new essays with

valuable reference material on the performance and reception of Shakespeare's plays **The Routledge Reader in Gender and Performance** Lizbeth Goodman, Jane de Gay, 2002-01-31 The first reader in this field Contributions from many of the top academics in the field Extremely broad in its coverage Organized with the beginning student in mind **Shakespeare Expressed** Kathryn M. Moncrief, Kathryn R. McPherson, Sarah Enloe, 2013-08-29 A collection of essays originally presented on the Blackfriars stage at the American Shakespeare Center Shakespeare Expressed brings together scholars and practitioners often promoting ideas that can be translated into classroom experiences Drawing on essays presented at the Sixth Blackfriars Conference held in October 2011 the essays focus on Shakespeare in performance by including work from

scholars theatrical practitioners actors directors dramaturgs designers and teachers in a format that facilitates conversations at the intersection of textual scholarship theatrical performance and pedagogy The volume s thematic sections briefly represent some of the major issues occupying scholars and practitioners how to handle staging choices how modern actors embody early modern characters how the physical and technical aspects of early modern theaters previously impacted and how they currently affect performance and how the play texts can continue to enlighten theatrical and scholarly endeavors A special essay on pedagogy that features specific classroom exercises also anchors each section in the collection The result is an eclectic stimulating and forward thinking look at the most current trends in early modern theater studies     **A**

**Companion to Shakespeare's Works, Volume III** 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 comedies contains original essays on every comedy from The Two Gentlemen of Verona to Twelfth Night as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy Shakespeare s comedies on film Shakespeare s relation to other comic writers of his time Shakespeare s cross dressing comedies and the geographies of Shakespearean comedy     Lesson Plans: William Shakespeare LessonCaps, 2014-01-25 How do you teach Shakespeare in school This book provides five day lesson plans for over a dozen of Shakespeare s greatest known plays Lesson plans include Julius Caesar Coriolanus Othello As You Like It Hamlet Macbeth Romeo and Juliet Midsummer s Night Dream Richard III Love s Labour s Lost Anthony and Cleopatra Henry V King Lear and The Tempest Each lesson plan may also be purchased separately

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