

# Shakespeare and Race

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Postcolonial Praxis in  
the Early Modern Period

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IMHAZ HANIS

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# Shakespeare And Race Postcolonial Praxis In The Early Modern Period

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## **Shakespeare And Race Postcolonial Praxis In The Early Modern Period:**

**Shakespeare and Race** Imtiaz H. Habib, 2000 Shakespeare and Race is a provocative new study that reveals a connection between the subject of race in Shakespeare and the advent of early English colonialism Citing generally neglected archival evidence Imtiaz Habib argues that a small population of captured Indians and Africans brought to England during the 16th century provided the impetus for Elizabethan constructions of race rather than existing European traditions in which blackness was represented metaphorically He explores Tudor and Stuart dramatic representations of black characters focusing specifically on how race affected Shakespeare personally and historically over the course of his career Using postcolonial paradigms combined with neo Marxist feminist and psychoanalytic insights Habib discusses the possible existence of a black woman that Shakespeare knew and wrote about in his Sonnets and examines the design of his black male characters including Aaron Othello and Caliban Shakespeare and Race represents a significant contribution that will fascinate scholars of literature as well as those interested in the cultural impact of colonialism *English Ethnicity and Race in Early Modern Drama* Mary Floyd-Wilson, 2003-02-20 In English Ethnicity and Race in Early Modern Drama first published in 2003 Mary Floyd Wilson outlines what we might call scientific conceptions of racial and ethnic differences in sixteenth and seventeenth century English writing Drawing on classical and contemporary medical texts histories and cosmographies Floyd Wilson demonstrates that Renaissance understandings of racial and ethnic identities contradicted many modern stereotypes concerning difference Southerners Africans in particular were identified as dispassionate cool tempered and wise whereas the more northern English were understood to be unruly impressionable and slow witted Concerned with the unflattering and constraining implications of this classically derived knowledge English writers laboured to reinvent ethnology to their own advantage a labour that paved the way for the invention of more familiar racial ideas Floyd Wilson highlights these English revisionary efforts in her surprising and transformational readings of the period s drama including Marlowe s Tamburlaine Jonson s The Masque of Blackness and Shakespeare s Othello and Cymbeline *The Oxford Handbook of Shakespeare and Race* Patricia Akhimie, 2024 Presents current scholarship on race and racism in Shakespeare s works The Handbook offers an overview of approaches used in early modern critical race studies through fresh readings of the plays an exploration of new methodologies and archives and sustained engagement with race in contemporary performance adaptation and activism *Race in Early Modern England* J. Burton, A. Loomba, 2007-08-20 This collection makes available for the first time a rich archive of materials that illuminate the history of racial thought and practices in sixteenth and seventeenth century England A comprehensive introduction shows how these writings are crucial for understanding the pre Enlightenment lineages of racial categories [Anti-Black Racism in Early Modern English Drama](#) Matthieu Chapman, 2016-11-03 This is the first book to deploy the methods and ensemble of questions from Afro pessimism to engage and interrogate the methods of Early Modern English studies Using contemporary Afro pessimist theories to provide a

foundation for structural analyses of race in the Early Modern Period it engages the arguments for race as a fluid construction of human identity by addressing how race in Early Modern England functioned not only as a marker of human identity but also as an a priori constituent of human subjectivity Chapman argues that Blackness is the marker of social death that allows for constructions of human identity to become transmutable based on the impossibility of recognition and incorporation for Blackness into humanity Using dramatic texts such as Othello Titus Andronicus and other Early Modern English plays both popular and lesser known the book shifts the binary away from the currently accepted standard of white non white that defines otherness in the period and examines race in Early Modern England from the prospective of a non black black antagonism The volume corrects the Afro pessimist assumption that the Triangle Slave Trade caused a rupture between Blackness and humanity By locating notions of Black inhumanity in England prior to chattel slavery the book positions the Triangle Trade as a result of rather than the cause of Black inhumanity It also challenges the common scholarly assumption that all varying types of human identity in Early Modern England were equally fluid by arguing that Blackness functioned as an immutable constant Through the use of structural analysis this volume works to simplify and demystify notions of race in Renaissance England by arguing that race is not only a marker of human identity but a structural antagonism between those engaged in human civil society opposed to those who are socially dead It will be an essential volume for those with interest in Renaissance Literature and Culture Shakespeare Contemporary Performance Theory Black Studies and Ethnic Studies

**Early Modern Black Diaspora Studies** Cassander L. Smith, Nicholas R. Jones, Miles P. Grier, 2018-10-03 Early Modern Black Diaspora Studies brings into conversation two fields Early Modern Studies and Black Studies that traditionally have had little to say to each other This disconnect is the product of current scholarly assumptions about a lack of archival evidence that limits what we can say about those of African descent before modernity This volume posits that the limitations are not in the archives but in the methods we have constructed for locating and examining those archives The essays that make up this volume offer new critical approaches to black African agency and the conceptualization of blackness in early modern literary works historical documents material and visual cultures and performance culture Ultimately this critical anthology revises current understandings about racial discourse and the cultural contributions of black Africans in early modernity and in the present across the globe

*The Cambridge Companion to Shakespeare and Race* Ayanna Thompson, 2021-02-25 The Cambridge Companion to Shakespeare and Race shows teachers and students how and why Shakespeare and race are inseparable Moving well beyond Othello the collection invites the reader to understand racialized discourses rhetoric and performances in all of Shakespeare's plays including the comedies and histories Race is presented through an intersectional approach with chapters that focus on the concepts of sexuality lineage nationality and globalization The collection helps students to grapple with the unique role performance plays in constructions of race by Shakespeare and in Shakespearean performances considering both historical and contemporary

actors and directors The Cambridge Companion to Shakespeare and Race will be the first book that truly frames Shakespeare studies and early modern race studies for a non specialist student audience A Comprehensive Guide to Shakespeare's Sonnets Roland Weidle, 2024-11-14 This book provides readers with the tools to unravel the complexities of one of the most difficult sonnet sequences introducing them to the literary tradition themes stylistic features and cultural contexts of the genre and the collection and offering close readings of more than 100 sonnets This combined approach enables readers not only to disentangle the complex relationships of the poems characters but also to appreciate their philosophical sensual topical and subversive qualities Of the book s two sections the first Contexts and Forms includes chapters on the sonnet tradition early publication history the structural features of the sequence and the Shakespearean sonnet as well as the main characteristics of the dramatis personae The second section Themes consists of 5 chapters and explores the theme clusters that can be identified throughout the sequence preservation writing desire deception imagination Additional features of the book include a step by step approach to a Shakespeare sonnet a model interpretation of a sonnet as well as charts and tables identifying and summarizing the sequence s mini narratives groups addressees and themes For easy reference the sonnets discussed in the book are cross referenced and listed in the index which also includes key terms and names of works and people Suggestions for further reading are provided at the end of each chapter and the annotated bibliography includes brief descriptions of the most useful works for further study The Oxford Handbook of Shakespeare and Early Modern Authorship , 2025-09-09 The Oxford Handbook of Shakespeare and Early Modern Authorship draws together leading and emerging scholars of Shakespeare and early modern literature to consider anew how authorship worked in the time in which Shakespeare wrote and to interrogate the construction of the Shakespeare as author figure Composed of four main sections it offers fresh analysis of the literary and cultural influences and forces that formed authors in the period the mechanics of early modern authorship the mediation of Shakespeare and others works in performance manuscript and print and the critical and popular reimagining across times of Shakespeare as an author figure Diving into modern debates about early modern authorship authority and identity politics contributors supply rich new accounts of the wider scene of professional authorship in early modern England of how Shakespeare s writings contributed to it and of what made him distinctive within it Looking beyond Shakespeare the Handbook seeks to provide a vital testing ground for new research into early modern literature and culture more broadly *Shakespeare's Compassion* Anne Sophie Refskou, 2025-03-20 This book shows that Shakespeare s dramatization of compassion far from expressing a sense of universal empathy stages a conflicted emotion available to be solicited manipulated and at times even monopolized as a discursive vehicle for the exclusion of others Drawing on the history of emotions and on Shakespearean classical studies Anne Sophie Refskou argues both that Shakespeare s compassion expresses his own historical and cultural moment and is at the same time the product of his close engagement with literature from the classical past In so doing she traces a set of

recurrent strands in Shakespeare's engagement with discourses of compassion throughout his playwriting career situating them in relation to plays written for the early modern stage by contemporaries including Thomas Kyd, George Peele, Christopher Marlowe, Thomas Nashe, John Fletcher and Philip Massinger. Individual chapters offer readings of *Titus Andronicus*, *Richard III*, *Hamlet* and *King Lear* by way of comparative analysis of key classical texts including Euripides' *Hecuba* and *The Trojan Women*, Vergil's *Aeneid* and Ovid's *Metamorphoses* from which Shakespeare and his fellow playwrights drew sustained inspiration. Together the chapters demonstrate how Shakespeare's engagement with the classical literature from which he inherited a spacious understanding of the social efficacy of emotion enables his dramatization of issues that are central to the current critical field including questions of race, gender, sexuality and the relationship between human beings and nonhuman animals.

**Shakespeare's *Tempest* and Capitalism** Helen Scott, 2019-09-12 In this forceful study Helen C. Scott situates *The Tempest* within Marxist analyses of the primitive accumulation of capital which she suggests help explain the play's continued and particular resonance. The storm of the title refers both to Shakespeare's *Tempest* hurtling through time and to Walter Benjamin's concept of history as a succession of violent catastrophes. Scott begins with an account of the global processes of dispossession of the peasantry and indigenous populations accompanying the emergence of capitalism which generated new class relationships, new understandings of human subjectivity and new forms of oppression around race, gender and disability. Developing a detailed reading of the play at its moment of production in the business of theatre in 1611, Scott then moves gracefully through the global reception history showing how its central thematic concerns and figurative patterns bespeak the upheavals and dispossessions of successive stages of capitalist development. Paying particular attention to moments of social crisis and unearthing a radical political tradition, Scott follows the play from its hostile takeover in the Restoration through its revival by the Romantics and consolidation and contestation in the nineteenth century. In the twentieth century transatlantic modernism generated an acutely dystopic *Tempest*; then during the global transformations of the 1960s postcolonial writers permanently associated it with decolonization. At century's end the play became a vehicle for exploring intersectional oppression and the remarkable Sycorax school featured iconoclastic readings by writers such as Abena Busia, May Joseph and Sylvia Wynter. Turning to both popular culture and high profile stage productions in the twenty-first century, Scott explores the ramifications and figurative potential of Shakespeare's *Tempest* for global social and ecological crises today. Sensitive to the play's original concerns and informed by recent scholarship on performance and reception history as well as disability studies, Scott's moving analysis impels readers towards a fresh understanding of sea change and metamorphosis as potent symbols for the literal and figurative tempests of capitalism's old age now threatening the great globe itself.

**Shakespeare's *Widows*** D. Kehler, 2009-07-20 Shakespeare's *Widows* moves thirty-one characters appearing in twenty plays to center stage. Through nuanced analyses grounded in the widows' material circumstances, Kehler uncovers the play's negotiations between the opposed poles of residual Catholic

precept and Protestant practice between celibacy and remarriage Reading from a feminist materialist perspective this book argues that Shakespeare's insights into the political and economic pressures the widows face allow them to elude mechanistic ideology Kehler's book provides extensive historical background into the various religious and cultural attitudes towards widows in early modern England Shakespeare, Race and Performance Delia Jarrett-Macauley, 2016-08-05 What does it mean to study Shakespeare within a multicultural society And who has the power to transform Shakespeare The *Diverse Bard* explores how Shakespeare has been adapted by artists born on the margins of the Empire and how actors of Asian and African Caribbean origin are being cast by white mainstream directors It examines how notions of race define the contemporary British experience including the demands of traditional theatre and it looks at both the playtexts themselves and contemporary productions Editor Delia Jarrett Macauley assembles a stunning collection of classic texts and new scholarship by leading critics and practitioners to provide the first comprehensive critical and practical analysis of this field

**A Jungian Study of Shakespeare** M. Fike, 2009-02-02 Employing the analytical psychology of Carl Jung Matthew A Fike provides a fresh understanding of individuation in Shakespeare This study of the visionary mode Jung's term for literature that comes through the artist from the collective unconscious combines a strong grounding in Jungian terminology and theory with myth criticism biblical literary criticism and postcolonial theory Fike draws extensively on the rich discussions in the *Collected Works* of C G Jung to illuminate selected plays such as *A Midsummer Night's Dream* *The Merchant of Venice* *The Henriad* *Othello* and *Hamlet* in new and surprising ways Fike's clear and thorough approach to Shakespeare offers exciting original scholarship that will appeal to students and scholars alike **Shades of Difference** Sujata Iyengar, 2013-04-12 Was there such a thing as a modern notion of race in the English Renaissance and if so was skin color its necessary marker In fact early modern texts described human beings of various national origins including English as turning white brown tawny black green or red for any number of reasons from the effects of the sun's rays or imbalance of the bodily humors to sexual desire or the application of makeup It is in this cultural environment that the seventeenth century London Gazette used the term black to describe both dark skinned African runaways and dark haired Britons such as Scots who are now unquestioningly conceived of as white In *Shades of Difference* Sujata Iyengar explores the cultural mythologies of skin color in a period during which colonial expansion and the slave trade introduced Britons to more dark skinned persons than at any other time in their history Looking to texts as divergent as sixteenth century Elizabethan erotic verse seventeenth century lyrics and Restoration prose romances Iyengar considers the construction of race during the early modern period without oversimplifying the emergence of race as a color coded classification or a black white opposition Rather race embodiment and skin color are examined in their multiple contexts historical geographical and literary Iyengar engages works that have not previously been incorporated into discussions of the formation of race such as Marlowe's *Hero and Leander* and Shakespeare's *Venus and Adonis* By rethinking the emerging early modern connections between the notions of

race skin color and gender *Shades of Difference* furthers an ongoing discussion with originality and impeccable scholarship

**Shakespeare and Immigration** Ruben Espinosa, 2016-04-01 *Shakespeare and Immigration* critically examines the vital role of immigrants and aliens in Shakespeare's drama and culture On the one hand the essays in this collection interrogate how the massive influx of immigrants during the reign of Queen Elizabeth I influenced perceptions of English identity and gave rise to anxieties about homeland security in early modern England On the other they shed light on how our current concerns surrounding immigration shape our perception of the role of the alien in Shakespeare's work and expand the texts in new and relevant directions for a contemporary audience The essays consider the immigrant experience strangers and strangeness values of hospitality in relationship to the foreigner the idea of a host society religious refuge and refugees legal views of inclusion and exclusion structures of xenophobia and early modern homeland security In doing so this volume offers a variety of perspectives on the immigrant experience in Shakespearean drama and how the influential nature of the foreigner affects perceptions of community and identity and collection questions what is at stake in staging the anxieties and opportunities associated with foreigners Ultimately *Shakespeare and Immigration* offers the first sustained study of the significance of the immigrant and alien experience to our understanding of Shakespeare's work By presenting a compilation of views that address Shakespeare's attention to the role of the foreigner the volume constitutes a timely and relevant addition to studies of race ethics and identity in Shakespeare

**Tolkien and Shakespeare** Janet Brennan Croft, Donald E. Palumbo, C.W. Sullivan III, 2007-04-05 *Tolkien and Shakespeare* one a prolific popular dramatist and poet of the Elizabethan era the other a twentieth century scholar of Old English and author of a considerably smaller body of work Though unquestionably very different writers the two have more in common than one might expect These essays focus on the broad themes and motifs which concerned both authors They seek to uncover Shakespeare's influence on Tolkien through echoes of the playwright's themes and even word choices discovering how Tolkien used revised updated corrected and otherwise held an ongoing dialogue with Shakespeare's works The depiction of Elves and the world of Faerie and how humans interact with them are some of the most obvious points of comparison and difference for the two writers Both Tolkien and Shakespeare deeply explored the uses and abuses of power with princes politics war and the lessons of history Magic and prophecy were also of great concern to both authors and the works of both are full of encounters with the Other masks and disguises mirrors that hide and reveal or seeing stones that show only part of the truth

**The Definitive Shakespeare Companion** Joseph Rosenblum, 2017-06-22 This expansive four volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths but they are also complex multilayered masterpieces Shakespeare drew on varied sources to create his plays and while the plays are sometimes set in worlds before the Elizabethan age they nonetheless



parallel and comment on situations in his own era Written with the needs of students in mind this four volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work This indispensable ready reference examines Shakespeare's plots language and themes his use of sources and exploration of issues important to his age the interpretation of his works through productions from the Renaissance to the present and the critical reaction to key questions concerning his writings The book provides coverage of each key play and poems in discrete sections with each section presenting summaries discussions of themes characters language and imagery and clear explications of key passages Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions The work also provides a comprehensive list of print and electronic resources suitable for student research **Logomotives**

Stephen Spiess, Marjorie Rubright, 2025-03-31 Logomotives are words that change worlds past present and future Bearing a wide range of linguistic regional and disciplinary expertise the volume's twenty-five contributors traverse multiple geographies Asia Africa Iberian Peninsula Europe and the Americas work across fifteen languages and span from antiquity to our current moment to reveal how words are catalysts of cultural political and epistemological change Harnessing new developments in philologies of race in queer feminist trans transnational and postcolonial philologies as well as translation studies Logomotives illuminates the world-making capacity of words Each chapter opens with a methodological statement pursues a central reading and concludes with a lesson plan for undergraduate or graduate classrooms The volume orients critical attention to the relations between what a word means the ways in which it moves and the changes that such motion engenders both within and across the historical cultures under analysis and in present-day scholarship *Citizen-Saints*

Julia Reinhard Lupton, 2014-02-11 Turning to the potent idea of political theology to recover the strange mix of political and religious thinking during the Renaissance this bracing study reveals in the works of Shakespeare and his sources the figure of the citizen saint who represents at once divine messenger and civil servant both norm and exception Embodied by such diverse personages as Antigone Paul Barabbas Shylock Othello Caliban Isabella and Samson the citizen saint is a sacrificial figure a model of moral and aesthetic extremity who inspires new regimes of citizenship with his or her death and martyrdom Among the many questions Julia Reinhard Lupton attempts to answer under the rubric of the citizen saint are how did states of emergency acts of sovereign exception and Messianic anticipations lead to new forms of religious and political law What styles of universality were implied by the abject state of the pure creature at sea in a creation abandoned by its creator And how did circumcision operate as both a marker of ethnicity and a means of conversion and civic naturalization Written with clarity and grace *Citizen Saints* will be of enormous interest to students of English literature religion and early modern culture

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## **Table of Contents Shakespeare And Race Postcolonial Praxis In The Early Modern Period**

1. Understanding the eBook Shakespeare And Race Postcolonial Praxis In The Early Modern Period
  - The Rise of Digital Reading Shakespeare And Race Postcolonial Praxis In The Early Modern Period
  - Advantages of eBooks Over Traditional Books
2. Identifying Shakespeare And Race Postcolonial Praxis In The Early Modern Period
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Shakespeare And Race Postcolonial Praxis In The Early Modern Period
  - User-Friendly Interface
4. Exploring eBook Recommendations from Shakespeare And Race Postcolonial Praxis In The Early Modern Period
  - Personalized Recommendations
  - Shakespeare And Race Postcolonial Praxis In The Early Modern Period User Reviews and Ratings
  - Shakespeare And Race Postcolonial Praxis In The Early Modern Period and Bestseller Lists
5. Accessing Shakespeare And Race Postcolonial Praxis In The Early Modern Period Free and Paid eBooks

- Shakespeare And Race Postcolonial Praxis In The Early Modern Period Public Domain eBooks
  - Shakespeare And Race Postcolonial Praxis In The Early Modern Period eBook Subscription Services
  - Shakespeare And Race Postcolonial Praxis In The Early Modern Period Budget-Friendly Options
6. Navigating Shakespeare And Race Postcolonial Praxis In The Early Modern Period eBook Formats
    - ePub, PDF, MOBI, and More
    - Shakespeare And Race Postcolonial Praxis In The Early Modern Period Compatibility with Devices
    - Shakespeare And Race Postcolonial Praxis In The Early Modern Period Enhanced eBook Features
  7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Shakespeare And Race Postcolonial Praxis In The Early Modern Period
    - Highlighting and Note-Taking Shakespeare And Race Postcolonial Praxis In The Early Modern Period
    - Interactive Elements Shakespeare And Race Postcolonial Praxis In The Early Modern Period
  8. Staying Engaged with Shakespeare And Race Postcolonial Praxis In The Early Modern Period
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs
    - Following Authors and Publishers Shakespeare And Race Postcolonial Praxis In The Early Modern Period
  9. Balancing eBooks and Physical Books Shakespeare And Race Postcolonial Praxis In The Early Modern Period
    - Benefits of a Digital Library
    - Creating a Diverse Reading Collection Shakespeare And Race Postcolonial Praxis In The Early Modern Period
  10. Overcoming Reading Challenges
    - Dealing with Digital Eye Strain
    - Minimizing Distractions
    - Managing Screen Time
  11. Cultivating a Reading Routine Shakespeare And Race Postcolonial Praxis In The Early Modern Period
    - Setting Reading Goals Shakespeare And Race Postcolonial Praxis In The Early Modern Period
    - Carving Out Dedicated Reading Time
  12. Sourcing Reliable Information of Shakespeare And Race Postcolonial Praxis In The Early Modern Period
    - Fact-Checking eBook Content of Shakespeare And Race Postcolonial Praxis In The Early Modern Period
    - Distinguishing Credible Sources
  13. Promoting Lifelong Learning
    - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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