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Sidney Shanker

**SHAKESPEARE
AND THE USES OF
IDEOLOGY**

STUDIES IN ENGLISH LITERATURE

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GRIE

Shakespeare And The Uses Of Ideology Studies In English Literature No 105

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Shakespeare And The Uses Of Ideology Studies In English Literature No 105:

Subject Guide to Books in Print, 1997 **Performing Arts Books, 1876-1981**, 1981 **Monographic Series** Library of Congress, **Library of Congress Catalogs** Library of Congress, 1977 *Books in Print Supplement*, 2002 **A New Variorum Edition of Shakespeare: Measure for measure. c1980** William Shakespeare, 1980 As editor of the New Variorum editions of Shakespeare also called the Furness Variorum he collected in a single source 300 years of references antecedent works influences and commentaries He devoted more than forty years to the series completing the annotation of sixteen plays His son Horace Howard Furness Jr 1865 1930 joined as co editor of the Variorum s later volumes and continued the project after the father s death annotating three additional plays and revising two others Wikipedia **A New Variorum Edition of Shakespeare: As you like it. c1977** William Shakespeare, 1980 **General Catalogue of Printed Books** British Museum. Department of Printed Books, 1979 *Books in Print*, 1982 *Catalog of Printed Books of the Folger Shakespeare Library, Washington, D.C.* Folger Shakespeare Library, 1970 **Travel and Drama in Early Modern England** Claire Jowitt, David McInnis, 2018-10-11 Offers new ways to conceptualize the relationship between early modern travel and drama and re assesses how travel drama is defined **Antony and Cleopatra** Bridget Escolme, 2006-03-29 This handbook offers a way in to reading Anthony and Cleopatra theatrically Through analyses of key productions an account of the historical conditions in which the play was first produced and a scene by scene account of how the play might be approached in performance this book focuses on the challenges of staging the notorious lovers *British Literature and Technology, 1600-1830* Kristin M. Girten, Aaron R. Hanlon, 2023-01-13 Enlightenment era writers had not yet come to take technology for granted but nonetheless were as we are today both attracted to and repelled by its potential This volume registers the deep history of such ambivalence examining technology s influence on Enlightenment British literature as well as the impact of literature on conceptions of attitudes toward and implementations of technology Offering a counterbalance to the abundance of studies on literature and science in seventeenth and eighteenth century Britain this volume s focus encompasses approaches to literary history that help us understand technologies like the steam engine and the telegraph along with representations of technology in literature such as the political machine Contributors ultimately show how literature across genres provided important sites for Enlightenment readers to recognize themselves as chimeras hybrids of machine and organism and to explore the modern self as a creature of social reality as well as a creature of fiction

Masculinity, Anti-Semitism and Early Modern English Literature Matthew Biberman, 2017-03-02 Offering a profound re assessment of the conceptual rhetorical and cultural intersections among sexuality race and religion in English Renaissance texts this study argues that antisemitism is a by product of tensions between received Classical conceptions of masculinity and Christianity s strident critique of that ideal Utilizing works by Shakespeare Milton Marlowe and others Biberman illustrates how modern antisemitism develops as a way to stigmatize hypermasculine behavior thus facilitating the

transformation of the culture's gender ideal from knight to businessman. Subsequently the function of antisemitism changes becoming instead the mark of effeminate behavior. Consequently the central antisemitic image changes from Jew Devil to Jew Sissy. Biberman traces this shift's repercussions both in renaissance culture and what followed it. He also contends that as a result of this linkage between Jewishness and the limits of masculine behavior the image of the Jewish woman remains especially unstable. In concluding Biberman argues that the Gothic resurrects the Jew Devil bequeathing it to the Nazis and that the horror genre is often a rewriting of Renaissance discourse about Jews. In the course of making this larger argument Biberman introduces a series of more limited claims that challenge the conventional wisdom within the field of literary studies. First Biberman overturns the assumption that Jewishness and femininity are always associated in the cultural imagination of Western Europe. Second Biberman provides the historical context needed to understand the emergence of the stereotype of the pathological Jewish woman. Third Biberman revises the incorrect notion that divorce was not practiced in Renaissance England. Fourth Biberman argues for the novel claim that serial monogamy in Western culture is a practice understood to possess a Jewish taint. Fifth Biberman contributes a major advance in scholarship devoted to T. S. Eliot illustrating how Eliot's famous critical argument against Milton is an expression of his antisemitism and a coherent compliment to the antisemitic touches in his poetry. Sixth in his discussion of Gothic literature Biberman introduces novel readings of *Frankenstein* and *Dracula* persuasively arguing that Mary Shelley's monster bears the mark of the Jew according to modern antisemitic discourse and that in Stoker both the vampire and the vampire killer represent Jews executing a scenario of self-policing that was realized in the ghettos and the concentration camps. Biberman's final contribution in this study is to provide a definition for postmodern antisemitism and to apply it to various contemporary incidents including September 11th and the Arab-Israeli conflict.

Subject Index of Modern Books Acquired British Library, 1971

'American Book Publishing Record' Cumulative R. R. Bowker LLC, 1976 **Choice**, 1975 *American Book Publishing Record*, 1975 **Subject Catalog** Library of Congress, **Shakespeare Quarterly**, 2003

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