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# Shakespeare Reproduced The Text In History And Ideology

**Margaret Tudeau-Clayton, Willy Maley**

## **Shakespeare Reproduced The Text In History And Ideology:**

*Shakespeare Reproduced* Jean E. Howard, Marion F. O'Connor, 1987 Offering a political critique of Shakespeare's writings and the uses they are put to these essays suggest that the activity of criticism is itself a site for political intervention

*Shakespeare's History Plays* Neema Parvini, 2012-03-21 This important intervention in the critical and theoretical discourse of Shakespeare studies summarises, evaluates and ultimately calls time on the mode of criticism that has prevailed in Shakespeare studies over the past thirty years. It heralds a new mode of criticism.

*Shakespeare After All* Marjorie Garber, 2008-11-19 A brilliant and companionable tour through all thirty-eight plays. Shakespeare After All is the perfect introduction to the bard by one of the country's foremost authorities on his life and work. Drawing on her hugely popular lecture courses at Yale and Harvard over the past thirty years, Marjorie Garber offers passionate and revealing readings of the plays in chronological sequence from *The Two Gentlemen of Verona* to *The Two Noble Kinsmen*. supremely readable and engaging and complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography, this magisterial work is an ever-replenishing fount of insight on the most celebrated writer of all time.

**The Historical and Political Turn in Literary Studies** Winfried Fluck, 1995

**Materialist Shakespeare** Ivo Kamps, 1995 Receptive to influences of such diverse theorists as Derrida, Jameson, Foucault, Irigaray, Kristeva, Lacan and Althusser, materialist Shakespeare criticism has long since left behind the days of vulgar Marxism and has emerged as a rich interpretive practice. The essays chosen for this book cover all of Shakespeare's dramatic genres and include works on *King Lear*, *Othello*, *As You Like It*, *Measure for Measure*, *The Tempest*, *The Merchant of Venice*, *Henry V*, *Macbeth*, *The Taming of the Shrew* and *Julius Caesar*. Contributors: Paul Delany, Louis Adrian Montrose, Walter Cohen, Alan Sinfield, Stephen Greenblatt, Michael D. Bristol, Katherine Eismann, Maus James R. Andreas, Robert Weimann, Graham Holderness, Lynda E. Boose, John Drakakis, Claire McEachern, Frederic Jameson and Ivo Kamps.

*Stages of History* Phyllis Rackin, 1990 Phyllis Rackin offers a fresh approach to Shakespeare's English history plays, rereading them in the context of a world where rapid cultural change transformed historical consciousness and gave the study of history a new urgency. Rackin situates Shakespeare's English chronicles among multiple discourses, particularly the controversies surrounding the functions of poetry, theater and history. She focuses on areas of contention in Renaissance historiography that are also areas of concern in recent criticism: historical authority and causation, the problems of anachronism and nostalgia, and the historical construction of class and gender. She analyzes the ways in which the presence of history in Shakespeare's theater participated and its representation in subsequent criticism still participates in the contests between opposed theories of history and between the different ideological interests and historiographic practices they authorize. Celebrating the heroic struggles of the past and recording the patriarchal genealogies of kings and nobles, Tudor historians provided an implicit rationale for the hierarchical order of their own time, but the new public theater, where socially heterogeneous audiences came together to watch common players enact the roles of their social superiors, was

widely perceived as subverting that order Examining such sociohistorical factors as the roles of women and common men and the conditions of theatrical performance Rackin explores what happened when elite historical discourse was transported to the public commercial theater She argues that Shakespeare's chronicles transformed univocal historical writing into polyphonic theatrical scripts that expressed the contradictions of Elizabethan culture

**The Shakespearean International Yearbook: Where are We Now in Shakespearean Studies?** John. M Mucciolo, William R Elton, 2017-11-22 This title was first published in 2002 This second volume of The Shakespearean International Yearbook continues the work of assessing the present state of Shakespeare studies in the new millennium Comprising 20 essays by distinguished scholars from North America the UK and Australia it is divided into sections on criticism and theory text textuality and technology Renaissance ideas and conventions and Shakespeare and the city The essays address issues that are fundamental to our interpretive encounter with Shakespeare including those of gender and sexuality the staging of plays and historical research on matters such as the monarchy language religion and the law

**The Making of the National Poet : Shakespeare, Adaptation and Authorship, 1660-1769** Michael Dobson, 1992-10-22 The first full length study since the 1920s of the Restoration and eighteenth century's revisions and revaluations of Shakespeare and the first to consider the period's much reviled stage adaptations in the context of the profound cultural changes of their times Drawing on a wide range of evidence Dobson examines how and why Shakespeare was retrospectively claimed as both a respectable Enlightenment author and a crucial and contested symbol of British national identity The book provides thorough analysis both engaging and informative the definitive account of the theatre's role in establishing Shakespeare as Britain's National Poet The century between the Restoration and David Garrick's Stratford Jubilee saw William Shakespeare's promotion from the status of archaic rustic playwright to that of England's timeless Bard and with it the complete transformation of the ways in which his plays were staged published and read But why Shakespeare and what different interests did this process serve The Making of the National Poet is the first full length study since the 1920s of the Restoration and eighteenth century's revisions and revaluations of Shakespeare and the first to consider the period's much reviled stage adaptations in the context of the profound cultural changes in which they participate Drawing on a wide range of evidence including engravings prompt books diaries statutory and previously unpublished poems among them traces of the hitherto mysterious Shakespeare Ladies Club it examines how and why Shakespeare was retrospectively claimed as both a respectable Enlightenment author and a crucial and contested symbol of British national identity It shows in particular how the deification of Shakespeare co existed with and even demanded the drastic and sometimes bizarre rewriting of his plays for which the period is notorious The book provides thorough analysis both engaging and informative the definitive account of the theatre's role in establishing Shakespeare as Britain's National Poet

**Shakespeare's Books** Stuart Gillespie, 2016-02-25 Shakespeare's Books contains nearly 200 entries covering the full range of literature Shakespeare was acquainted with including classical historical

religious and contemporary works The dictionary covers works whose importance to Shakespeare has emerged more clearly in recent years due to new research as well as explaining current thinking on long recognized sources such as Plutarch Ovid Holinshed Ariosto and Montaigne Entries for all major sources include surveys of the writer's place in Shakespeare's time detailed discussion of their relation to his work and full bibliography These are enhanced by sample passages from early modern England writers together with reproductions of pages from the original texts Now available in paperback with a new preface bringing the book up to date this is an invaluable reference tool *Shakespeare, Feminism and Gender* Kate Chedgzoy, 2000-12-05 Over the last quarter century feminist criticism of Shakespeare has greatly expanded and enriched the range of interpretations of the Shakespearean texts their original historical location and subsequent reinterpretation Characteristically it weaves between past and present driven by a commitment both to intervene in contemporary cultural politics and to recover a fuller sense of the sexual politics of the literary heritage Collecting together essays which offer detailed accounts of particular plays with others that take a broader overview of the field this Casebook showcases the range of critical strategies used by feminist criticism and illustrates how vital attention to the politics of gender and sexuality is to a full understanding and appreciation of Shakespearean drama **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 Revisionist Shakespeare P. Cefalu, 2004-11-26 Revisionist Shakespeare appropriates revisionist history in order to both criticize traditional transitional interpretations of Shakespearean drama and to offer a new methodology for understanding representations of social conflict in Shakespeare's play and in Early Modern English culture Rather than argue that Shakespearean drama allegorizes historical transitions and ideological polarization Revisionist Shakespeare argues that Shakespeare's plays explore the nature of internally contradictory Early Modern institutions and belief systems that are only indirectly related to competing political

and class ideologies Such institutions and belief systems include Elizabethan strategies for the management of vagrancy the nature of Jacobean statecraft objective and subjective theories of economic value Protestant ethical theory and Augustinian notions of sinful habituation The book looks at five of Shakespeare s plays The Tempest Coriolanus The Merchant of Venice King Lear and Hamlet *Spectacles of Strangeness* Emily C. Bartels,2015-08-10 Selected by Choice magazine as an Outstanding Academic Title Bartels focuses on Marlowe s preoccupation with strangers and strange lands and his use and subversion of Elizabethan stereotypes Setting Marlovian drama in the context of England s nascent imperialism Bartels probes the significance of the alien as the vital presence on the Renaissance stage and within Renaissance society

**Re-Humanising Shakespeare** Andrew Mousley,2015-03-03 Revised throughout the book includes a new introduction which focuses attention on what is specific to literature s treatment of the human as epitomised by Shakespeare a section drawing on new work on literary genres as different forms of engagement **Appropriating Shakespeare** Brian Vickers,1994-01-01 During the last two decades new critical schools of Shakespeare scholarship have emerged each with its own ideology each convinced that all other approaches are deficient This controversial book argues that in attempting to appropriate Shakespeare for their own purposes these schools omit and misrepresent Shakespeare s text and thus distort it Brian Vickers describes the iconoclastic attitudes emerging in French criticism of the 1960s that continue to influence literary theory that language cannot reliably represent reality that literature cannot represent life that since no definitive reading is possible all interpretation is misinterpretation Vickers shows that these positions have been refuted and he brings together work in philosophy linguistics and literary theory to rehabilitate language and literature He then surveys the main conflicting schools in Shakespearean and other current literary criticism deconstructionism feminism new historicism cultural materialism and psychoanalytic Marxist and Christian interpretations describing the theoretical basis of each school both in its own words and in those of its critics Evaluating the resulting interpretations of Shakespeare he shows that each is biased and fragmentary in its own way The epilogue considers two related issues the attempt of current literary theory to present itself as a coherent system while at the same time wishing to evade accountability and the way in which different schools demonize their rivals thus adding an intolerant tone to much recent criticism Shakespeare, Machiavelli, and Montaigne Hugh Grady,2002 The four plays of Shakespeare s *Henriad* and the slightly later *Hamlet* brilliantly explore interconnections between political power and interior subjectivity as productions of the newly emerging constellation we call modernity Hugh Grady argues that for Shakespeare subjectivity was a critical negative mode of resistance to power not as many recent critics have asserted its abettor *Shakespeare's Cross-Cultural Encounters* Geraldo U. De Sousa,2016-01-13 In this highly entertaining study De Sousa argues that Shakespeare reinterprets refashions and reinscribes his alien characters Jews Moors Amazons and gypsies In this way the dramatist questions the narrowness of a European perspective which caricatures other societies and views them with suspicion De Sousa examines how Shakespeare defines other cultures

in terms of the interplay of gender text and habitat Written in a provocative style this readable book provides a wealth of fascinating information both on contemporary stage productions and on race and gender relations in early modern Europe

**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

**Talking to the Audience** Bridget Escolme, 2005 This unique study investigates the ways in which the staging convention of direct address talking to the audience can construct selfhood for Shakespeare's characters By focusing specifically on the relationship between performer and audience Talking to the Audience examines what happens when the audience are in the presence of a dramatic figure who knows they are there It is a book concerned with theatrical illusion with the pleasures and disturbances of seeing characters produced in the moment of performance Through analysis of contemporary productions Talking to the Audience serves to demonstrate how the study of recent performance helps us to understand both Shakespeare's cultural moment and our own Its exploration of how theory and practice can inform each other make this essential reading for all those studying Shakespeare in either a literary or theatrical context

This England, that Shakespeare Margaret Tudeau-Clayton, Willy Maley, 2010 Is Shakespeare English British neither or both Addressing from various angles the relation of the national poet playwright to constructions of England and Englishness this collection of essays explores the interplay of nation and imagination first through new readings of particular plays then through analyses of a range of subsequent appropriations and reorientations of Shakespeare and this England that the plays in part produced

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