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Shakespeare Made Fit Restoration Adaptations Of Shakespeare

Pamela Bickley, Jenny Stevens



Shakespeare Made Fit Restoration Adaptations Of Shakespeare:

Shakespeare Made Fit Sandra Clark,1997 Shakespeare s plays had to made fit to suit the new theatrical conditions and were dratically revised Because the list of revisions and reworkings goes on almost indefintiely in this volume Sandra Clark has brought together five important and intruiging pieces which have particular relevance to readers now **Adaptations**

of Shakespeare Daniel Fischlin,Mark Fortier,2014-05-01 Shakespeare s plays have been adapted or rewritten in various often surprising ways since the seventeenth century This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeares work from around the world and across the centuries The plays include The Woman s Prize or the Tamer Tamed John Fletcher The History of King Lear Nahum Tate King Stephen A Fragment of a Tragedy John Keats The Public El P blico Federico Garcia Lorca The Resistible Rise of Arturo Ui Bertolt Brecht uMabatha Welcome Msomi Measure for Measure Charles Marowitz Hamletmachine Heiner M ller Lears Daughters The Womens Theatre Group Elaine Feinstein Desdemona A Play About a Handkerchief Paula Vogel This Islands Mine Philip Osment Harlem Duet Djanet Sears Each play is introduced by a concise informative introduction with suggestions for further reading The collection is prefaced by a detailed General Introduction which offers an invaluable examination of issues related to *Eighteenth-Century Adaptations of Supernatural Shakespeare* Silvia Spera,2023-11-28

In the cultural and highly intellectual climate of the Age of Reason it comes as no surprise that the supernatural was under scrutiny However a complete denial of the persistence of beliefs in the supernatural world means neglecting a consistent part of the cultural and literary atmosphere of those years On this note this book investigates the fate of Shakespearean supernatural dimensions in the widespread eighteenth century practice of making Shakespeare fit Taking examples from both the adapted and restored versions of Macbeth Hamlet and The Tempest by Davenant and Garrick the book highlights how the contemporary attitude towards the supernatural combined with the issue of the general relationship with Shakespeare at the time In particular it identifies and explores two main strategies which are employed to rationalize the supernatural dimensions of those plays either their omission or replacement or their aestheticization and spectacularization The former is nothing but a manifestation of contempt towards the supernatural which aims at exalting the rational the latter is the result of undercover fascination which transforms the supernatural into theatrical entertainment The Oxford Companion to Shakespeare , **In Words and Deeds** Zenón

Luis-Martínez,2021-11-15 Departing from earlier studies which regarded incest as a literary topos or dramatic metaphor foregrounding political social or legal issues Words and Deeds The Spectacle of Incest in English Renaissance Tragedy argues that the presence of incest on the Renaissance stage is a strategy for the enactment of the spectator s tragic experience Incest is explored neither as a sin nor as a crime but as an unspeakable experience filtered through dramatic words and deeds The incitement of desire visual pleasure and unconscious fantasy as well as traumatic rejection pain and horror are all aspects of this paradoxical and uncanny experience Aristotelian theory of tragedy Freudian and Lacanian

psychoanalysis and Michel Foucault's notions of the deployment of sexuality and alliance concur in the analysis of plays where incest is a central or a secondary motif Ford's *Tis Pity She's a Whore* Beaumont and Fletcher's *Cupid's Revenge* Webster's *The Duchess of Malfi* and others where incest is an effect of language and *mise en scène* Sackville and Norton's *Gorboduc* Shakespeare's *King Lear* The variety of topics and the combination of critical perspectives makes *In Words and Deeds* an attractive book for students and teachers of Renaissance drama as well as for those with a special interest in psychoanalytic and other new theoretical approaches to the literary text

The Cambridge Companion to Shakespeare on Stage Stanley Wells, Stanley W. Wells, Sarah Stanton, 2002-05-30 This 2002 Companion is designed for readers interested in past and present productions of Shakespeare's plays both in and beyond Britain The first six chapters describe aspects of the British performing tradition in chronological sequence from the early staging of Shakespeare's own time through to the present day Each relates Shakespearean developments to broader cultural concerns and adopts an individual approach and focus on textual adaptation acting stages scenery or theatre management These are followed by three explorations of acting tragic and comic actors and women performers of Shakespeare roles A section on international performance includes chapters on interculturalism on touring companies and on political theatre with separate accounts of the performing traditions of North America Asia and Africa Over forty pictures illustrate performers and productions of Shakespeare from around the world An amalgamated list of items for further reading completes the book

Shakespeare Imitations, Parodies and Forgeries, 1710-1820 Jeffrey Kahan, 2004 In their own day the works in this collection of now all but forgotten plays composed between 1710 and 1820 enjoyed much critical and commercial success For example Nicholas Rowe's *The Tragedy of Jane Shore* 1714 was the most popular new play of the eighteenth century and the sixth most performed tragedy following *Hamlet* *Macbeth* *Romeo and Juliet* *Othello* and *King Lear* Even William Shirley's forgotten play *Edward the Black Prince* 1750 was well received with great applause and had a stage history spanning three decades This collection includes the performance text to the 1796 Ireland play *Vortigern* The plays are all reset and where possible modernized from original manuscripts with listed variants and parallel passages traced to Shakespearean canonical texts The set includes a new introduction by the editor and raises important questions about the nature of artistic property and authenticity a key area of Shakespearean research today

Adapting King Lear for the Stage Lynne Bradley, 2016-03-16 Questioning whether the impulse to adapt Shakespeare has changed over time Lynne Bradley argues for restoring a sense of historicity to the study of adaptation Bradley compares Nahum Tate's *History of King Lear* 1681 adaptations by David Garrick in the mid eighteenth century and nineteenth century Shakespeare burlesques to twentieth century theatrical rewritings of *King Lear* and suggests latter day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the

creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley's *King Lear's Wife* 1913 Edward Bond's *Lear* 1971 Howard Barker's *Seven Lears* 1989 and the Women's Theatre Group's *Lear's Daughters* 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote *Lear's Daughters* a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays

The English Clown Tradition from the Middle Ages to Shakespeare Robert Hornback, 2013 From the late medieval period through to the seventeenth century English theatrical clowns carried a weighty cultural significance only to have it stripped from them sometimes violently by the close of the Renaissance when the famed license of fooling was effectively revoked This groundbreaking survey of clown traditions in the period looks both at their history and reveals their hidden cultural contexts and legacies it has far reaching implications not only for our general understanding of English clown types but also their considerable role in defining social religious and racial boundaries It begins with an exploration of previously unnoted early representations of blackness in medieval psalters cycle plays and Tudor interludes arguing that they are emblematic of folly and ignorance rather than of evil Subsequent chapters show how protestants at Cambridge and at court during the reigns of Henry VIII and Edward patronised a clownish iconoclastic Lord of Misrule look at the Elizabethan puritan stage clown and move on to a provocative reconsideration of the Fool in *King Lear* drawing completely fresh conclusions Finally the epilogue points to the satirical clowning which took place surreptitiously in the Interregnum and the sometimes violent end of licensed folly Professor ROBERT HORNBACK teaches in the Departments of Literature and Theatre at Oglethorpe University

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

The Shakespearean International Yearbook Professor Alexa Huang, Professor Graham Bradshaw, Professor Sukanta Chaudhuri, Professor Tom Bishop, 2012-12-28 In the twelfth issue of *The Shakespearean International Yearbook* a Special Section in eight essays explores India's intense engagement with Shakespeare the longest of any country outside the Western world Treating cinema theater and education in particular contributors examine how Shakespearean traffic has been routed through many languages and cultural contexts across the subcontinent from the early nineteenth to the early twentieth century Introducing a new Yearbook feature this volume also presents two review essays the essay topics are New Biography Studies Queer Turns in Theory and Shakespearean Utility and Textual Studies Performance Criticism and Digital Humanities The special section is further supplemented by two additional essays on *Hamlet* and *Shylock* respectively Among the contributors are Shakespearean scholars from India Poland the UK and the US

Studying Shakespeare Adaptation Pamela Bickley, Jenny Stevens, 2020-09-17 Shakespeare's plays have long been open

to reimagining and reinterpretation from John Fletcher's riposte to *The Taming of the Shrew* in 1611 to present day spin offs in a whole range of media including YouTube videos and Manga comics This book offers a clear route map through the world of adaptation selecting examples from film drama prose fiction ballet the visual arts and poetry and exploring their respective political and cultural interactions with Shakespeare's plays 36 specific case studies are discussed three for each of the 12 plays covered offering additional guidance for readers new to this important area of Shakespeare studies The introduction signals key adaptation issues that are subsequently explored through the chapters on individual plays including Shakespeare's own adaptive art and its Renaissance context production and performance as adaptation and generic expectation and transmedial practice Organized chronologically the chapters cover the most commonly studied plays allowing readers to dip in to read about specific plays or trace how technological developments have fundamentally changed ways in which Shakespeare is experienced With examples encompassing British North American South and East Asian European and Middle Eastern adaptations of Shakespeare's plays the volume offers readers a wealth of insights drawn from different ages territories and media

The Shakespearean World Jill L Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare's world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced specialists

Adaptation and Appropriation Julie Sanders, 2015-11-19 From the apparently simple adaptation of a text into film theatre or a new literary work to the more complex appropriation of style or meaning it is arguable that all texts are somehow connected to a network of existing texts and art forms In this new edition *Adaptation and Appropriation* explores multiple definitions and practices of adaptation and appropriation the cultural and aesthetic politics behind the impulse to adapt the global and local dimensions of adaptation the impact of new digital technologies on ideas of making originality and customization diverse ways in which contemporary literature theatre television and film adapt revise and reimagine other

works of art the impact on adaptation and appropriation of theoretical movements including structuralism post structuralism postcolonialism postmodernism feminism and gender studies the appropriation across time and across cultures of specific canonical texts by Shakespeare Dickens and others but also of literary archetypes such as myth or fairy tale Ranging across genres and harnessing concepts from fields as diverse as musicology and the natural sciences this volume brings clarity to the complex debates around adaptation and appropriation offering a much needed resource for those studying literature film media or culture

The Taming of the Shrew William Shakespeare,2002 The story of Katherina Minola and her marriage to Petruchio has been popular in the theatre for four centuries The Taming of the Shrew s ongoing appeal is easy to understand it offers almost production proof farce plus the perennially popular joke of the battle of the sexes but Katherina s story and the joke of taming an unruly woman have become increasingly controversial This edition of The Taming of the Shrew examines how theatre directors and performers have explored the complexities of Katherina s story and that of Christopher Sly the poor man whose story frames that of Katherine The edition surveys a wide variety of theatrical interpretations of the play in the English speaking world particularly in the UK North America and Australia and New Zealand It informs readers about precise details of the stage action in the context of contemporary theatrical social and political conditions

The Visual Spectacle of Witchcraft in Jacobean Plays Shokhan Rasool Ahmed,2014-10-13 The Visual Spectacle of Witchcraft in Jacobean Plays Blackfriars Theatre is an ideal reference for early modern scholars and lecturers who seek a thorough and practical guide to stage directions in print and performance and paying particular attention to the early texts as evidence of performance practice Stage directions here are re thought in the light of early theatre practice and the issues of stage directions as evidence of performance practice and later interpolations in association with witchcraft of several Jacobean plays can be found in this book This book includes a general introduction to Blackfriars witchcraft plays and the Jacobean theatre a chronology suggestions for further reading and discussing performance options on both indoor and outdoor playhouses and a commentary The illuminating and informative general introduction and the short introductions to individual plays have been revised in the light of current scholarship

Shakespeare and the Middle Ages Martha W. Driver,Sid Ray,2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright s medieval sources and inspiration and how they shaped his works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare s plays

Lives of Shakespearian Actors, Part III, Volume 3 Gail Marshall,Tetsuo Kishi,Richard Foulkes,Julia Swindells,Robert Sawyer,David Francis Taylor,2024-05-17 Features actors who were significant in their development of new and innovative ways of performing Shakespeare This title contains extracts from

diaries memoirs private letters and obituaries that present a contemporary account of their acting achievements and personal lives **Samuel Johnson in Context** John T. Lynch, 2012 A work of reference on the age of Johnson putting literature in the context of the society that produced it **Richard III: A Critical Reader** Annaliese Connolly, 2013-10-24 Charting the ruthless rise and fall of the villainous king Richard III remains one of Shakespeare's most enduringly discussed and oft performed plays Assembled by leading scholars this guide provides a comprehensive survey of major issues in the contemporary study of the play Throughout the book survey chapters explore such issues as the play's critical reception from Dr Johnson to postmodern readings in the 21st century the performance history of the play from Shakespeare's day to more recent stagings by Laurence Olivier and Ian McKellen key themes in current scholarship from disability to gender and nationalism Richard III on film including Al Pacino's Looking for Richard Richard III A Critical Guide also includes a complete guide to resources available on the play including critical editions online resources and an annotated bibliography and how they might be used to aid both the teaching and study of Shakespeare's play

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