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Kwok-kan Tam



Shakespeare Quarterly:

The Shakespearean Quarterly, 1922 **Shakespeare Quarterly**, 1950 **Shakespeare Quarterly (majalah).**
Shakespeare Association of America, 1956 **A Place in the Story** Linda Anderson, 2005 This book explores the virtues Shakespeare made of the cultural necessities of servants and service Although all of Shakespeare's plays feature servants as characters and many of these characters play prominent roles surprisingly little attention has been paid to them or to the concept of service A Place in the Story is the first book length overview of the uses Shakespeare makes of servant characters and the early modern concept of service Service was not only a fact of life in Shakespeare's era but also a complex ideology The book discusses service both as an ideal and an insult examines how servants function in the plays and explores the language of service Other topics include loyalty advice messengers conflict disobedience and violence Servants were an intrinsic part of early modern life and Shakespeare found servant characters and the concept of service useful in many different ways Linda Anderson teaches at Virginia Polytechnic University *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 **Watching Shakespeare on Television** Herbert R. Coursen, 1993 Watching Shakespeare on Television looks at Shakespeare as a cultural phenomenon and at the videocassette as text that is as an object fixed in time as well as in its assumptions about its medium Even films made to be shown at a cinema are also designed to become cassettes for the vast secondary market H R Coursen's study of Shakespearean films and television productions includes such classics as Olivier's Hamlet and Brook's and Welles's King Lear as well as more recent productions such as Kevin Kline's and Mel Gibson's Hamlets Kenneth Branagh's Henry V and Peter Greenaway's version of The Tempest Prospero's Books Shakespeare's scripts are designed to be open to interpretation That openness is not the invention of disciples of Foucault or Derrida The meaning of a Shakespeare script can never be fixed rather it is a temporal quality that shows how a script reflects reinterprets or reemphasizes the cultural and ideological assumptions of a particular moment in history Shakespeare remains popular as Branagh's Henry V Zeffirelli's Hamlet and a proliferation of Shakespeare's festivals prove The energy known as Shakespeare cannot be isolated from the culture that constantly reappropriates the scripts and creates new audiences for them Shakespeare works on television because television is a linguistic medium and because we are becoming accustomed to the diminished scale of the television and the

videocassette as opposed to the grander dimensions of cinema Shakespeare survives domestication but in ways that demand investigation about why and how the scripts can work on television and about the nature of this medium when it is charged with Shakespearean energy Watching Shakespeare on Television looks at Gertrude a character often clear in performance even if unwritten in the script and at Hamlet's disquisition to Yorick's skull subject to a wide range of options and interpretations Other subjects covered are style in A Midsummer Night's Dream particularly the 1982 ART production the advantages film has over studio productions and editing scripts for television with a focus on the Nunn Othello and the Kline Hamlet In the latter production long takes contrast with the quicksilver montage technique of Zeffirelli's film version Another chapter examines Othello as a script demanding a black actor in the lead and it looks at the Nunn and Suzman versions as cases in point Closure in Hamlet is analyzed as well television the modern medium of political closure tends to include Fortinbras as opposed to film which usually excludes him Another chapter evaluates Prospero's Books where the importation of television to film tends to erase film's field of depth and results in no improvement regardless of the trumpeted technological breakthrough of high definition television Finally the book peers into the future of Shakespeare's moving image with attention paid to Peter Donaldson's Interactive Archive at MIT

The Internet Revolution in the Sciences and Humanities Alan G. Gross, Joseph E. Harmon, 2016 The Internet Revolution in the Sciences and Humanities takes a new look at C P Snow's distinction between the two cultures a distinction that provides the driving force for a book that contends that the Internet revolution has sown the seeds for transformative changes in both the sciences and the humanities It is because of this common situation that the humanities can learn from the sciences as well as the sciences from the humanities in matters central to both generating evaluating and communicating knowledge on the Internet In a succession of chapters the authors deal with the state of the art in web based journal articles and books web sites peer review and post publication review In the final chapter they address the obstacles the academy and scientific organizations face in taking full advantage of the Internet outmoded tenure and promotion procedures the cost of open access and restrictive patent and copyright law They also argue that overcoming these obstacles does not require revolutionary institutional change In their view change must be incremental making use of the powers and prerogatives scientific and academic organizations already have

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

A Midsummer Night's Dream Regina Buccola, 2009-12-08 A Midsummer Night's Dream is one of Shakespeare's most widely studied comedies This guide offers

students an introduction to its critical and performance history including notable stage productions TV and film versions as well as opera and ballet It includes a keynote chapter outlining major areas of current research on the play and four new critical essays Finally a guide to critical web based and production related resources and an annotated bibliography provide a basis for further individual research *The Englishized Subject* Kwok-kan Tam,2019-01-08 This book addresses issues of how the cultures in Hong Kong Singapore and Malaysia have been Englishized in postcolonial and globalized contexts not just in terms of language but also in writers people s subjectivity Taking a cultural literary approach to the study of Englishized subjectivity the book offers a unique study of hybridized literary language forms by relating them to bilingual thinking and bicultural sensibility Poets novelists and playwrights have different strategies to cope with new images and new forms of expression that can capture their sense of hybridized identity and as a result hybridity becomes creativity

Shakespeare's Sceptered Isle Brian Carroll,2022-06-01 This work searches Shakespeare s history and Roman plays to find the raw materials of English national consciousness and identity The messages of Shakespeare s history plays are not principally the plots or facts of the dramas but the attitudes and imaginings they elicited in audiences Reading Shakespeare through the lens of national identity is a study almost as old as the plays themselves and many scholars have found various articulations of nationhood in Shakespeare s plays This book argues that Shakespeare s histories furnished modern England with a curriculum for constructing a national identity a confidence of language and culture and a powerful new medium through which to communicate and express this negotiated identity Highlighting the application of semiotics it studies the playwright s use of symbols metonymy symbolic codes and metaphor By examining what Shakespeare and playgoers remembered and forgot as well as the ways ideas were framed this book explores how a national identity was crafted contested and circulated Filming Shakespeare's Plays Anthony Davies,1990-06-29 Shakespeare s plays provide wonderfully challenging material for the film maker While acknowledging that dramatic experiences for theatre and cinema audiences are significantly different this book reveals some of the special qualities of cinema s dramatic language in the film adaptations of Shakespeare s plays by four directors Laurence Olivier Orson Welles Peter Brook and Akira Kurosawa each of whom has a distinctly different approach to a film representation Davies begins his study with a comparison of theatrical and cinematic space showing that the dramatic resources of cinema are essentially spatial The central chapters focus on Laurence Olivier s Henry V Hamlet and Richard III Orson Welles Macbeth Othello and Chimes at Midnight Peter Brook s King Lear and Akira Kurosawa s Throne of Blood Davies discusses the dramatic problems posed by the source plays for these films for the film maker and he examines how these films influenced later theatrical stagings He concludes with an examination of the demands that distinguish the work of the Shakespearean stage actor from that of his counterpart in film

The Struggle for Shakespeare's Text Gabriel Egan,2010-10-21 We know Shakespeare s writings only from imperfectly made early editions from which editors struggle to remove errors The New Bibliography of the early twentieth century

refined with technological enhancements in the 1950s and 1960s taught generations of editors how to make sense of the early editions of Shakespeare and use them to make modern editions This book is the first complete history of the ideas that gave this movement its intellectual authority and of the challenges to that authority that emerged in the 1980s and 1990s Working chronologically Egan traces the struggle to wring from the early editions evidence of precisely what Shakespeare wrote The story of another struggle between competing interpretations of the evidence from early editions is told in detail and the consequences for editorial practice are comprehensively surveyed allowing readers to discover just what is at stake when scholars argue about how to edit Shakespeare

Shakespeare's Invention of Othello Martin Elliott, 1988-06-18

Laughter, Pain, and Wonder David Richman, 1990 This work's chief aim is to restore to readers performers and audiences the richness and vitality of Shakespeare's comedies Richman explores the way in which a reader's relations to Shakespeare's literary texts differ from those of the relations between performers of Shakespeare's works and their audiences Richman also examines the forms of humor and empathy that Shakespeare's comedies elicit

The Woman's Part Carolyn Ruth Swift Lenz, Gayle Greene, Carol Thomas Neely, 1980

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

Shakespeare's Ovid and the Spectre of the Medieval Lindsay Ann Reid, 2018 A study of how the use of Ovid in Middle English texts affected Shakespeare's treatment of the poet The debt owed by Shakespeare to Ovid is a major and important topic in scholarship This book offers a fresh approach to the subject in aiming to account for the Middle English literary lenses through which Shakespeare and his contemporaries often approached Greco Roman mythology Drawing its principal examples from *The Two Gentlemen of Verona* *The Taming of the Shrew* *Romeo and Juliet* *Lucrece* and *Twelfth Night* it reinvestigates a selection of moments in Shakespeare's works that

have been widely identified in previous criticism as Ovidian scrutinising their literary alchemy with an eye to uncovering how ostensibly classical references may be haunted by the under acknowledged spectral presences of medieval intertexts and traditions Its central concern is the mutual hauntings of Ovid Geoffrey Chaucer and John Gower in the early modern literary imagination it demonstrates that Ovidian allusions to mythological figures such as Ariadne Philomela or Narcissus in Shakespeare s dramatic and poetic works were sometimes simultaneously mediated by the hermeneutic and affective legacies of earlier vernacular texts including The Legend of Good Women Troilus and Criseyde and the Confessio Amantis

LINDSAY ANN REID is a Lecturer in English at the National University of Ireland Galway Shakespeare's Symmetries

James E. Ryan,2016-04-27 The organization of Shakespeare s plays has challenged even baffled audiences and critics since the 17th century Cymbeline has been dismissed as incoherent Hamlet is of no clear shape And Antony and Cleopatra bewilders the mind These judgments result from an incomplete understanding of Shakespeare s constructive practice It is not the narrative arc alone that organizes the plays but a complex structure of interwoven narrative and thematic actions While the narrative varies from play to play thematic actions are invariably created in mirroring pairs around the central scene A B C B A This symmetrical pattern which can be visualized as an arch with a focal keystone is the foundation of all of Shakespeare s mature work as shown through an analysis of the 26 plays in this book This arch illuminates the structure of plays that have long been puzzling demonstrating that they are thematically organized and rigorously crafted It also reveals subtleties otherwise invisible

The Smell of Slavery Andrew Kettler,2020-05-28 In the Atlantic World different groups were aromatically classified in opposition to other ethnic gendered and class assemblies due to an economic necessity that needed certain bodies to be defined as excremental which culminated in the creation of a progressive tautology that linked Africa and waste through a conceptual hendiadys born of capitalist licentiousness The African subject was defined as a scented object appropriated as filthy to create levels of ownership through discourse that marked African peoples as unable to access spaces of Western modernity Embodied cultural knowledge was potent enough to alter the biological function of the five senses to create a European olfactory consciousness made to sense the African other as foul Fascinating informative and deeply researched The Smell of Slavery exposes that concerns with pungency within the Western self were emitted outward upon the freshly dug outhouse of the mass slave grave called the Atlantic World

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