

shakespearean criticism

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Shakespearean Criticism Yearbook

**Ralph Berry, Graham Bradshaw, William
C. Carroll**



Shakespearean Criticism Yearbook:

Shakespearean Criticism, 1988 Shakespearean Criticism, 1996 Shakespearean Criticism Yearbook Sandra L. Williamson, Joseph Tardiff, 1994-10 This volume includes reprints of the most important critical pieces of the year 1993 as suggested by an advisory board of Shakespearean scholars *Shakespeare Survey* Kenneth Muir, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback **Shakespearean Criticism** Ralph Berry, Graham Bradshaw, William C. Carroll, 1999-09 Annotation This series provides comprehensive coverage of critical interpretations of the plays of Shakespeare Starting with Vol 57 the series provides general criticism published since 1990 and historical criticism not featured in previous volumes on four to five plays or works per volume Select volumes contain topic entries comprised of essays that analyze various topics or themes found in Shakespeare's works **Shakespearean Criticism Yearbook 1990**, 1992 *Shakespearean Criticism Yearbook 1991*, 1993 **New International Yearbook**, 1918 **Anthology of Magazine Verse for 1913-29 and Yearbook of American Poetry** William Stanley Braithwaite, 1915 **Shakespeare Survey: Volume 66, Working with Shakespeare** Peter Holland, 2013-11-07 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 the Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for Volume 66 is Working with Shakespeare and Tiffany Stern's essay has been selected by the Medieval and Renaissance Drama Society for its Barbara Palmer Martin Stevens award for best new essay in early drama studies 2014 The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results *The Arden Research Handbook of Contemporary Shakespeare Criticism* Evelyn Gajowski, 2020-10-15 The Arden Research Handbook of Contemporary Shakespeare Criticism is a wide ranging authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars It contains chapters on 20 specific critical practices each grounded in analysis of a Shakespeare play These practices range from foundational approaches including character studies close reading and genre studies through those that emerged in the 1970s and 1980s that challenged the preconceptions on which traditional liberal humanism is based including feminism cultural materialism and new historicism Perspectives drawn from postcolonial queer studies and critical race studies besides more recent critical practices including presentism ecofeminism and cognitive ethology all receive detailed treatment In addition to its coverage of distinct critical approaches the handbook contains various sections that provide non specialists with practical help an A Z glossary of key terms and concepts a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography **Bloody Constraint :**

War and Chivalry in Shakespeare Theodor Meron Charles L. Denison Professor of Law New York University School of Law, 1998-11-28 War is a major theme in Shakespeare's plays. Aside from its dramatic appeal, it provided him with a context in which his characters steeped in the ideals of chivalry could discuss such concepts as honor, courage, patriotism, and justice. Well aware of the decline of chivalry in his own era, Shakespeare gave his characters lines calling for civilized behavior, mercy, humanitarian principles, and moral responsibility. In this remarkable new book, eminent legal scholar Theodor Meron looks at contemporary international humanitarian law and rules for the conduct of war through the lens of Shakespeare's plays and discerns chivalry's influence there. The book comes as a response to the question of whether the world has lost anything by having a system of law based on the Hague and Geneva conventions. Meron contends that despite the foolishness and vanity of its most extreme manifestations, chivalry served as a customary law that restrained and humanized the conflicts of the generally chaotic and brutal Middle Ages. It had the advantage of resting on the sense that rules arise naturally out of societies, their armed forces, and their rulers on the basis of experience. Against a background of Medieval and Renaissance sources as well as Shakespeare's historical and dramatic settings, Meron considers the ways in which law, morality, conscience, and state necessity are deployed in Shakespeare's plays to promote a society in which soldiers behave humanely and leaders are held to high standards of civilized behavior. Thus, he illustrates the literary genealogy of such modern international humanitarian concerns as the treatment of prisoners and of noncombatants and accountability for war crimes, showing that the chivalric legacy has not been lost entirely. Fresh and insightful. Bloody Constraint will interest scholars of international law, lovers of Shakespeare, and anyone interested in the history of war. **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. **Shakespeare, Brecht, and the Intercultural Sign**

Antony Tatlow, 2001-09-24 Examines Asian staging of Western canonical theater, particularly Shakespeare's plays, arguing that intercultural performance questions the settled assumptions we bring to our interpretations of familiar texts. **This**

England, That Shakespeare Margaret Tudeau-Clayton, 2016-02-17 Is Shakespeare English, British, neither, or both? Addressing from various angles the relation of the figure of the national poet-dramatist to constructions of England and Englishness, this collection of essays probes the complex issues raised by this question, first through explorations of his plays, principally though not exclusively the histories. Part One then, through discussion of a range of subsequent appropriations and

reorientations of Shakespeare and his England Part Two If Shakespeare has been taken to stand for Britain as well as England as if the two were interchangeable this double identity has come under increasing strain with the break up or shake up of Britain through devolution and the end of Empire Essays in Part One examine how the fissure between English and British identities is probed in Shakespeare's own work which straddles a vital juncture when an England newly independent from Rome was negotiating its place as part of an emerging British state and empire Essays in Part Two then explore the vexed relations of Shakespeare to constructions of authorial identity as well as national class gender and ethnic identities At this crucial historical moment between the restless interrogations of the tercentenary celebrations of the Union of Scotland and England in 2007 and the quatercentenary celebrations of the death of the bard in 2016 amid an increasing clamour for a separate English parliament when the end of Britain is being foretold and when flags and feelings are running high this collection has a topicality that makes it of interest not only to students and scholars of Shakespeare studies and Renaissance literature but to readers inside and outside the academy interested in the drama of national identities in a time of transition

Shakespearean Criticism, 2008-09 This series provides comprehensive coverage of critical interpretations of the plays of Shakespeare Starting with Vol 57 the series provides general criticism published since 1990 and historical criticism not featured in previous volumes on four to five plays or works per volume Select volumes contain topic entries comprised of essays that analyze various topics or themes found in Shakespeare's works Shakespeare on screen : The Henriad Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Filming plays from a tetralogy of history plays implies specific problems and strategies The papers in this volume show that the plays are parts of a series and can hardly be staged or filmed without referring to one another What does the big screen bring to the representation of history battles and national issues When do ideological interpretations stop being triggered by the text itself By deciphering the different ways in which meaning is created and ideology is conveyed whether it be through specific aesthetics performances intertextuality or cultural codes the papers in this volume all take part in the on going exploration of what Shakespeare's contrasting afterlives keep saying not only about the dramatic texts but also about ourselves **South African Essays on 'Universal' Shakespeare** Chris

Thurman, 2016-04-01 South African Essays on Universal Shakespeare collects new scholarship and extant but previously unpublished material reflecting the changing nature of Shakespeare studies across various generation gaps Each essay in exploring the nuances of Shakespearean production and reception across time and space is inflected by a South African connection In some cases this is simply because of the author's nationality or institutional affiliation in others there is a direct engagement with what Shakespeare means or has meant in South Africa By investigating the universality of Shakespeare from both implicitly and explicitly southern perspectives the book presents new possibilities for considering and reassessing shifting manifestations of Shakespeare's work in major Shakespearean centres such as Britain and the United States as well as across the global North and South **Tragic Views of the Human Condition** Lourens Minnema, 2013-06-06 Can tragic

views of the human condition as known to Westerners through Greek and Shakespearean tragedy be identified outside European culture in the Indian culture of Hindu epic drama In what respects can the Mahabharata epic s and the Bhagavadgita s views of the human condition be called tragic in the Greek and Shakespearean senses of the word Tragic views of the human condition are primarily embedded in stories Only afterwards are these views expounded in theories of tragedy and in philosophical anthropologies Minnema identifies these embedded views of human nature by discussing the ways in which tragic stories raise a variety of anthropological issues issues such as coping with evil suffering war death values power sacrifice ritual communication gender honour injustice knowledge fate freedom Each chapter represents one cluster of tragic issues that are explored in terms of their particular Greek English Indian settings before being compared cross culturally In the end the underlying question is are Indian views of the human condition very different from Western views

Shakespeare in the Eighteenth Century Fiona Ritchie, Peter Sabor, 2012-04-19 This book examines Shakespeare s influence and popularity in all aspects of eighteenth century literature culture and society

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