

# Shakespearean Intertextuality

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*Studies in Selected Sources  
and Plays*

Stephen J. Lynch

# Shakespearean Intertextuality Studies In Selected Sources And Plays

**Lucy Munro**



## **Shakespearean Intertextuality Studies In Selected Sources And Plays:**

Shakespearean Intertextuality Stephen J. Lynch, **Shakespearean Intertextuality** Stephen Lynch, 1998-11-19 In reshaping Lodge's Rosalynde into As You Like It Shakespeare not only undermines the Petrarchan and pastoral traditions of the romance but also refutes the implicit gender structures upon which such Petrarchanisms are based In refashioning The True Chronicle Historie of King Leir into the tragedy of King Lear Shakespeare does not simply reject the explicit Christian setting and happy ending of Leir but engages and responds to the highly Reformational and Calvinistic assumptions that shape and inform the source play In rewriting Greene's Pandosto into The Winter's Tale Shakespeare not only adapts the plot and characterization of the source but consistently counters and refutes the rhetorical and linguistic structures of Greene's romance And in Pericles Shakespeare adapts the Appolinus story from Gower's Confessio Amantis but also responds to suggestions in the source text about the authority of the role of the author **Shakespeare's resources** John Drakakis, 2021-11-30 Geoffrey Bullough's The Narrative and Dramatic Sources of Shakespeare 1957-75 established a vocabulary and a method for linking Shakespeare's plays with a series of texts on which they were thought to be based Shakespeare's Resources revisits and interrogates the methodology that has prevailed since then and proposes a number of radical departures from Bullough's model The tacitly accepted linear model of source and influence that critics and scholars have wrestled with is here reconceptualised as a dynamic process in which texts interact and generate meanings that domesticated versions of intertextuality do not adequately account for The investigation uncovers questions of exactly how Shakespeare read what he read the practical conditions in which narratives were encountered and how he re-deployed earlier versions that he had used in his later work **Shakespeare's Folktale Sources** Charlotte Artese, 2015-06-03 Shakespeare's Folktale Sources examines how Shakespeare adapted folktales for one or more plots in seven of his plays When we acknowledge that Shakespeare constructed his plays from traditional stories with wide written and oral circulation we can see how he used his folktale sources to engage his audience on common ground *Shakespeare, Italy, and Intertextuality* Michele Marrapodi, 2004 Newly available in paperback this collection of essays written by distinguished international scholars focuses on the structural influence of Italian literature culture and society at large on Shakespeare's dramatic canon Exploring recent methodological trends coming from Anglo-American new historicism and cultural materialism and innovative analyses of intertextuality the volume's four thematic sections deal with Theory and practice Culture and tradition Text and ideology and Stage and spectacle In their own views and critical perspectives the individual chapters throw fresh light on the dramatist's pliable technique of dramatic construction and break new ground in the field of influence studies and intertextuality as a whole A rich bibliography of secondary literature and a detailed index round off the volume **Shakespeare's Stage Traffic** Janet Clare, 2014-01-09 Shakespeare's unique status has made critics reluctant to acknowledge the extent to which some of his plays are the outcome of adaptation In Shakespeare's Stage Traffic Janet Clare

re situates Shakespeare's dramaturgy within the flourishing and competitive theatrical trade of the late sixteenth and early seventeenth centuries. She demonstrates how Shakespeare worked with materials which had already entered the dramatic tradition and how in the spirit of Renaissance theory he moulded and converted them to his own use. The book challenges the critical stance that views the Shakespeare canon as essentially self-contained, moves beyond the limitations of generic studies and argues for a more conjoined critical study of early modern plays. Each chapter focuses on specific plays and examines the networks of influence, exchange and competition which characterised stage traffic between playwrights including Marlowe, Jonson and Fletcher. Overall, the book addresses multiple perspectives relating to authorship and text performance and reception.

*Shakespeare's Marlowe* Robert A. Logan, 2016-04-01 Moving beyond traditional studies of sources and influence, Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare. Not only does this study take into account recent ideas about intertextuality, but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatists' connections. Further, after questioning the commonly held view of Marlowe and Shakespeare as rivals, the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works. Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works. Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success. Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences: Marlowe's remarkable verbal dexterity, his imaginative flexibility in reconfiguring standard notions of dramatic genres, and his astute use of ambivalence and ambiguity. This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes, but as practicing dramatists and poets, which is where Logan contends the influence begins and ends.

*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.

*Archaic Style in English Literature, 1590-1674* Lucy Munro, 2013-11-28 Munro explores the conscious use of archaic language by poets and dramatists, including Shakespeare, Spenser, Jonson, and Milton.

*As You Like It - William Shakespeare* Harold Bloom, 2009 A collection of essays

about Shakespeare's comedic play *As you like it* addressing its structure, themes and subject matter. *The Cambridge Companion to Shakespeare* Margreta de Grazia, Stanley Wells, 2001-04-05 This book offers a comprehensive, readable and authoritative introduction to the study of Shakespeare by means of nineteen newly commissioned essays. An international team of prominent scholars provide a broadly cultural approach to the chief literary, performative and historical aspects of Shakespeare's work. They bring the latest scholarship to bear on traditional subjects of Shakespeare study such as biography, the transmission of the texts, the main dramatic and poetic genres, the stage in Shakespeare's time and the history of criticism and performance. In addition, authors engage with more recently defined topics: gender and sexuality, Shakespeare on film, the presence of foreigners in Shakespeare's England and his impact on other cultures. Helpful reference features include chronologies of the life and works, illustrations, detailed reading lists and a bibliographical essay.

*Oedipus at Colonus and King Lear: Classical and Early Modern Intersections* Silvia Bigliazzi, 2019-12-29 The story of *King Lear* seems to fill in the blank space separating the end of *Oedipus Tyrannus* and the beginning of *Oedipus at Colonus*. In both *Oedipus at Colonus* and the latter part of *King Lear*, we are presented with an old man who was once a King and, following his expulsion from his kingdom on account of a crime or of an error, is turned into a nothing. This happens in the time of the division of the kingdom, which is also the time of the genesis of intraspecific conflict and consequently of the end of the dynasty. This collection of essays offers a range of perspectives on the many common concerns of these two plays: from the relation between fathers and sons, daughters to madness and wisdom, from sinning and suffering to being and non-being in human and divine time. It also offers an overarching critical frame that interrogates questions of source and reception, probing into the possible exchangeability of perspectives in a game of mirrors that challenges ideas of origin.

**Shakespeare's Blank Verse** Robert Stagg, 2022 Offers an alternative account of Shakespeare's blank verse: his unrhymed iambic pentameter and provides a new history of the first blank verse in English and of Shakespeare's involvement in its development.

*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, 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 and the Mediterranean 1: Romeo and Juliet** Silvia Bigliuzzi, Emanuel Stelzer, 2022-08-26 The Mediterranean of Shakespeare's dramas is a vast geopolitical space. Historically it spans from the Trojan war to Greek mythology and the ancient Roman empire geographically from Venice and Sicily to Cyprus and Turkey from Greece to Egypt the Middle East and North Africa. But it is also the Mediterranean of Renaissance Italian cities and *Romeo and Juliet* is a beautiful example of how exotic frontiers for an English gaze may be replaced by closer yet different cultural Mediterranean frames. The volume offers studies on the circulation of the story of *Romeo and Juliet* and its ancient archetypes in early modern Europe from Greece to Italy France and Spain as well as on contemporary receptions and performances of Shakespeare's play in Sicily the Balkans Israel and Jordan.

**Italian Culture in the Drama of Shakespeare and His Contemporaries** Michele Marrapodi, 2016-12-05 Applying recent developments in new historicism and cultural materialism along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text the essays collected here reconsider the pervasive influence of Italian culture literature and traditions on early modern English drama. The volume focuses strongly on Shakespeare but also includes contributions on Marston Middleton Ford Brome Aretino and other early modern dramatists. The pervasive influence of Italian culture literature and traditions on the European Renaissance it is argued here offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon. In the specific area of theatrical discourse the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology exploited both as the origin of poetry and art and as the site of intrigue vice and political corruption. Focusing on the construction and the political implications of the dramatic text this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation the rewriting remaking and refashioning of the English theatrical tradition in its iconic thematic historical and literary aspects.

**Shakespearean Echoes** Kevin J. Wetmore Jr., 2015-05-07 *Shakespearean Echoes* assembles a global cast of established and emerging scholars to explore new connections between Shakespeare and contemporary culture reflecting the complexities and conflicts of Shakespeare's current international afterlife.

**Fathers and Daughters in Shakespeare and Shaw** Lagretta Lenker, 2001-04-30 How can the most silent member of the family carry the message of subversion against venerated institutions of state and society? Why would two playwrights writing 300 years apart employ the same dramatic methods for rebelling against the establishment when these methods are virtually ignored by their contemporaries? This book considers these and similar questions. It examines the historical similarities of the eras in which Shakespeare and Shaw wrote and then explores types of father-daughter interactions considering each in terms of the existing power structures of society. These two dramatists draw on themes of incest daughter sacrifice role

playing education and androgyny to create both active and passive daughters The daughters literally represent a challenge to the patriarchy and metaphorically extend that challenge to such institutions as church and state The volume argues that the father daughter relationship was the ideal dramatic vehicle for Shakespeare and Shaw to advance their social and political agendas By exploring larger issues through the father daughter relationship both playwrights were able to avoid the watchful eyes of censors and comment on such topics as the divine right of kings filial bonds of obedience and even regicide

**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 Leirs 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

**Shakespeare's Reading** Robert S. Miola, 2000 Oxford Shakespeare Topics General Editors Peter Holland and Stanley Wells provide students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship including some general anthologies relating to Shakespeare Shakespeare's Reading explores Shakespeare's marvellous reshaping of sources into new creations Beginning with a discussion of how and what Elizabethans read manuscripts popular pamphlets and books Robert S Miola goes on to examine Shakespeare's use of specific texts such as Holinshed's Chronicles Plutarch's Lives and Chaucer's The Canterbury Tales As well as reshaping other writers work Shakespeare transformed traditions the inherited expectations tropes and strategies about character action and genre For example the tradition of Italian love poetry especially Petrarch shapes Romeo and Juliet as well as the sonnets the Vice figure finds new life in Richard III and Falstaff Employing a traditional understanding of sources as well as more recent developments in intertextuality this book traces Shakespeare's reading as well as inspiring the sonnets the Vice figure is translated into Richard III and Falstaff Employing a traditional understanding of sources as well as more recent developments in intertextuality this book tracks Shakespeare's reading throughout his career as it inspires his poetry histories comedies tragedies and romances Repeated references to the plays in

performance enliven and enrich the account



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