

Rewriting Shakespeare, Rewriting Ourselves

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Rewriting Shakespeare Rewriting Ou

Ton Hoenselaars



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Rewriting Shakespeare, Rewriting Ourselves Peter Erickson, 1992 **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

Shakespeare and the Problem of Adaptation Margaret Jane Kidnie, 2009 Kidnie's study presents original sophisticated and profoundly intelligent answers to important questions Lukas Erne University of Geneva This is a fine and productive book one that will surely draw significant attention and commentary well beyond the precincts of Shakespeare studies W B Worthen Columbia University Shakespeare's plays continue to be circulated on a massive scale in a variety of guises as editions performances and adaptations and it is by means of such mediation that we come to know his drama Shakespeare and the Problem of Adaptation addresses fundamental questions about this process of mediation making use of the fraught category of adaptation to explore how we currently understand the Shakespearean work To adapt implies there exists something to alter but what constitutes the category of the play and how does it relate to adaptation How do play and adaptation relate to drama's twin media text and performance What impact might answers to these questions have on current editorial performance and adaptation studies Margaret Jane Kidnie argues that play and adaptation are provisional categories mutually dependent processes that evolve over time in accordance with the needs of users This theoretical argument about the identity of works and the nature of text and performance is pursued in relation to diverse examples including theatrical productions by the Royal Shakespeare Company the BBC's ShakespeaRe Told the Reduced Shakespeare Company and recent print editions of the complete works These new readings build up a persuasive picture of the cultural and intellectual processes that determine how the authentically Shakespearean is distinguished from the fraudulent and adaptive Adaptation thus emerges as the conceptually necessary but culturally problematic category that

results from partial or occasional failures to recognize a shifting work in its textual theatrical instance Talking Back to Shakespeare Martha Tuck Rozett,1994 This book is about the way in which Shakespeare's plays have inspired readers to talk back and about some of the forms such talking back can assume It is also about the way different interpretive communities including students read their cultural political and moral assumptions into Shakespeare's plays appropriating and transforming elements of plot character and verbal text while challenging what they see as the ideological premises of the plays Texts that talk back to Shakespeare pose questions offer alternatives take liberties and fill in gaps Some of the transformations discussed in Talking Back to Shakespeare challenge deeply held assumptions such as for instance that Hamlet is a tragic hero and Shylock a stereotypical grasping usurer Others invent prior or subsequent lives for Shakespeare's characters women characters in particular so as to account for their actions and imagine their lives more fully than Shakespeare chooses to do Very few of these works have received much critical attention and some are virtually unknown or forgotten Rather than a comprehensive study of Shakespeare transformations Talking Back to Shakespeare is an innovative exploration of the kinship between the kind of talking back that occurs in the classroom and the kind to be found in texts produced by writers who rewrite some of Shakespeare's most frequently taught and performed plays Such re-vision unsettles the cultural authority of the plays and exposes the accumulated lore that surrounds them to probing often irreverent scrutiny Much of the talking back comes from marginalized readers women like Lillie Wyman author of Gertrude of Denmark An Interpretive Romance and other nineteenth century women critics or Jewish writers like Arnold Wesker whose play The Merchant transforms the relationship between Antonio and Shylock Some talking back comes from an international collection of oppositional voices of the 1960s including Charles Marowitz Aime Cesaire Eugene Ionesco and Joseph Papp Talking Back to Shakespeare ranges from popular books like the recent Pulitzer Prize winning novel A Thousand Acres by Jane Smiley to obscure seldom read ones like Percy MacKaye's ambitious four play prequel The Mystery of Hamlet King of Denmark What these published texts share with student journal entries and transformations is the assumption familiar to postmodern readers that Shakespeare's plays are essentially unstable culturally determined constructs capable of acquiring new meanings and new forms By bringing together these two kinds of talking back Rozett challenges the traditional separation between critical and pedagogical inquiry that has until recently dominated English studies BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved Shakespeare's Queer Children Kate Chedgzoy,1995 This book argues that Shakespeare is not the exclusive possession of any one social group or cultural formation but has provided an enabling and empowering resource which has allowed other radical voices to be heard

Shakespeare and the Book Trade Lukas Erne,2013-04-25 Shakespeare and the Book Trade follows on from Lukas Erne's groundbreaking Shakespeare as Literary Dramatist to examine the publication constitution dissemination and reception of Shakespeare's printed plays and poems in his own time and to argue that their popularity in the book trade has

been greatly underestimated Erne uses evidence from Shakespeare's publishers and the printed works to show that in the final years of the sixteenth century and the early part of the seventeenth century Shakespeare became a name from which money could be made a book trade commodity in which publishers had significant investments and an author who was bought read excerpted and collected on a surprising scale Erne argues that Shakespeare far from indifferent to his popularity in print was an interested and complicit witness to his rise as a print published author Thanks to the book trade Shakespeare's authorial ambition started to become bibliographic reality during his lifetime **Big-Time Shakespeare** Michael D.

Bristol,2005-08-12 Bristol debates Shakespeare's cultural success and widespread notoriety his achievement of contemporary celebrity and argues that Shakespeare's plays represent the pathos of our civilization with extraordinary force and clarity **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

Shakespeare and New Historicist Theory Neema Parvini,2017-01-26 Over the past three decades no critical movement has been more prominent in Shakespeare Studies than new historicism And yet it remains notoriously difficult to pin down define and explain let alone analyze Shakespeare and New Historicist Theory provides a comprehensive scholarly analysis of new historicism as a development in Shakespeare studies while asking fundamental questions about its status as literary theory and its continued usefulness as a method of approaching Shakespeare's plays **The Literary Mother** Susan C.

Staub,2007-06-13 The essays in this book examine the ideology of motherhood in British and American literature from the 16th to the 21st centuries This book looks at the institution of motherhood that is at various cultural interpretations and manipulations of maternity Presenting mothers whose roles are often empowering yet confining these essays scrutinize three distinct aspects of motherhood its social and cultural construction the significance of maternal absence and finally its representation as an agent of social change Literary works examined include William Shakespeare's Venus and Adonis Daniel Defoe's Roxana John Steinbeck's The Grapes of Wrath Faulkner's The Sound and the Fury Charles Dickens Dombey and Son Harriet Jacobs Incidents in the Life of a Slave Girl Dorothy Leigh's The Mother's Blessing and W S Penn's Killing Time with Strangers among others Shakespeare and the Modern Novel Graham Holderness,2024-10-01 The Shakespearean novel is

undergoing a renaissance as the long prose narrative form becomes reinvigorated through new forms of media such as television film and the internet Shakespeare and the Modern Novel explores the history of the novel as a literary form suggesting that the form can trace its strongest roots beyond the eighteenth century work of Daniel Defoe Henry Fielding and Samuel Richardson to Shakespeare's plays Within this collection well established Shakespeare critics demonstrate that the diversity and flexibility of interactions between Shakespeare and the modern novel are very much alive **Shakespeare**

and the Language of Translation Ton Hoenselaars, 2014-05-13 Shakespeare's international status as a literary icon is largely based on his masterful use of the English language yet beyond Britain his plays and poems are read and performed mainly in translation Shakespeare and the Language of Translation addresses this apparent contradiction and is the first major survey of its kind Covering the many ways in which the translation of Shakespeare's works is practised and studied from Bulgaria to Japan South Africa to Germany it also discusses the translation of Macbeth into Scots and of Romeo and Juliet into British Sign Language The collection places renderings of Shakespeare's works aimed at the page and the stage in their multiple cultural contexts including gender race and nation as well as personal and postcolonial politics Shakespeare's impact on nations and cultures all around the world is increasingly a focus for study and debate As a result the international performance of Shakespeare and Shakespeare in translation have become areas of growing popularity for both under and post graduate study for which this book provides a valuable companion

Venus and Adonis Philip C. Kolin, 1997 Critical essays on Shakespeare's epic poem Venus and Adonis

John Gay's The Beggar's Opera 1728-2004, 2006-01-01 When Richard Steele remarked that the greatest Evils in human Society are such as no Law can come at he was not able to foresee the spectacular success of John Gay's satire of society the administration of law and crime politics the Italian opera and other topics Gay's The Beggar's Opera with its mixture of witty dialogue and popular songs was imitated by 18th century writers criticized by those on the seats of power but remained a favourite of the English theatre public ever since With N Playfair's 1920 revival and B Brecht's and K Weill's 1928 Dreigroschenoper Gay's play has been a starting point for dramatists such as V Havel Zebr ck opera 1975 W Soyinka Opera Wonyosi 1977 Ch Buarque pera do Malandro 1978 D Fo L opera dello sghignazzo 1981 A Ayckbourn A Chorus of Disapproval 1984 as well as others such as Latouche Hacks Fassbinder Dear Wasserman and Lepage Apart from contributions by international scholars analysing the above named plays the editors introduction covers other dramatists that have payed homage to Gay This interdisciplinary collection of essays is of particular interest for scholars working in the field of drama theatre studies the eighteenth century contemporary drama postcolonial studies and politics and the stage

[A Meaningful World](#) Benjamin Wiker, Jonathan Witt, 2006-07-12 When we look at nature whether at our living earth or into deepest space what do we find Benjamin Wiker and Jonathan Witt take you on a journey that reveals a universe shot through with meaning designed to be intelligible on multiple levels and one that points to God himself

Shakespeare Survey: Volume 56, Shakespeare and Comedy Peter Holland, 2003-10-16 Published with academic researchers and graduate students in mind this volume of the Shakespeare Survey presents a number of contributions on the theme of Shakespeare's comedies as well as the comedy in Shakespeare's other works

Text & Presentation, 2014 Graley Herren, 2015-01-21 Text Presentation gathers some of the best work presented at the 2014 Comparative Drama Conference in Baltimore The subjects explored in this volume range from ancient to contemporary and encompass great cultural and intellectual diversity The highlight of the conference was a presentation by award winning

playwright David Henry Hwang A transcript of Hwang's conversation is the lead piece followed by twelve research papers one review essay and ten book reviews This volume accurately represents the diversity of the annual conference and represents the latest research in the fields of comparative drama performance and dramatic textual analysis **The Arden Research Handbook of Shakespeare and Adaptation** Diana E. Henderson, Stephen O'Neill, 2022-03-24 The Arden Research Handbook of Shakespeare and Adaptation explores the dynamics of adapted Shakespeare across a range of literary genres and new media forms This comprehensive reference and research resource maps the field of Shakespeare adaptation studies identifying theories of adaptation their application in practice and the methodologies that underpin them It investigates current research and points towards future lines of enquiry for students researchers and creative practitioners of Shakespeare adaptation The opening section on research methods and problems considers definitions and theories of Shakespeare adaptation and emphasises how Shakespeare is both adaptor and adapted A central section develops these theoretical concerns through a series of case studies that move across a range of genres media forms and cultures to ask not only how Shakespeare is variously transfigured hybridised and valorised through adaptational play but also how adaptations produce interpretive communities and within these potentially new literacies modes of engagement and sensory pleasures The volume's third section provides the reader with uniquely detailed insights into creative adaptation with writers and practice based researchers reflecting on their close collaborations with Shakespeare's works as an aesthetic ethical and political encounter The Handbook further establishes the conceptual parameters of the field through detailed practical resources that will aid the specialist and non specialist reader alike including a guide to research resources and an annotated bibliography **The Heart and Stomach of a King** Carole Levin, 2013-12-05 In her famous speech to rouse the English troops staking out Tilbury at the mouth of the Thames during the Spanish Armada's campaign Queen Elizabeth I is said to have proclaimed I may have the body of a weak and feeble woman but I have the heart and stomach of a king Whether or not the transcription is accurate the persistent attribution of this provocative statement to England's most studied and celebrated queen illustrates some of the contradictions and cultural anxieties that dominated the collective consciousness of England during a reign that lasted from 1558 until 1603 In **The Heart and Stomach of a King** Carole Levin explores the myriad ways the unmarried childless Elizabeth represented herself and the ways members of her court foreign ambassadors and subjects represented and responded to her as a public figure In particular Levin interrogates the gender constructions role expectations and beliefs about sexuality that influenced her public persona and the way she was perceived as a female Protestant ruler With a new introduction that situates the book within the emerging genre of cultural biography the second edition of **The Heart and Stomach of a King** offers insight into the continued fascination with Elizabeth I and her reign

Cultural Semiotics, Spenser, and the Captive Woman Louise Schleiner, 1995 The book demonstrates sociolinguistic patterns at work in Elizabethan ideological conflicts at a level that shows how those patterns were related to the energies of

people s sexuality and their political and religious commitments

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