

# Rewriting Shakespeare, Rewriting Ourselves

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# Rewriting Shakespeare Rewriting Ourselves

**Simon Barker**



## **Rewriting Shakespeare Rewriting Ourselves:**

**Rewriting Shakespeare, Rewriting Ourselves** Peter Erickson, 1994-02 Participants in the current debate about the literary canon generally separate the established literary order of which Shakespeare is the most visible icon from the emergent minority literatures In this challenging study Peter Erickson insists on bringing the two realms together He asks what impact does a revision of the literary canon have on Shakespeare's status Part One of his book is about Shakespeare on women In analyses of several Shakespearean works Erickson discusses Shakespeare's ambivalence about women as a reflection of male anxiety about the cultural authority of Queen Elizabeth Part Two is about contemporary women on Shakespeare Erickson discusses Adrienne Rich's revision of the very concept of canon and discusses how several African American women writers in particular Maya Angelou and Gloria Naylor have reflected on the ambivalent status of Shakespeare in their worlds Erickson here offers a model for multicultural literary criticism and a new conceptual framework with which to discuss issues of identity politics **Rewriting Shakespeare Rewriting Ourselves** makes an important contribution to the national debate about educational policy in the humanities **Rewriting Shakespeare, Rewriting Ourselves** Peter Erickson, 1992

**Shakespeare's Problem Plays** Simon Barker, 2005-04-25 This New Casebook offers a wide ranging selection of contemporary critical readings of Shakespeare's three problem plays All's Well that Ends Well Measure for Measure and Troilus and Cressida Together they reflect the diversity of late twentieth century theory and the controversy that continues to be generated by the plays and discuss a variety of key issues These include the meaning of the term problem play the historical context and political and cultural significance of the plays as well as issues of staging and theatre history The volume also provides a helpful introduction which guides the reader through the critical approaches terms and debates as well as explanatory notes for each essay and a useful section on further reading **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

*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

**A Feminist Companion to Shakespeare** Dymrna Callaghan, 2016-03-15 The question is not whether Shakespeare studies needs feminism but whether feminism needs Shakespeare This is the explicitly political approach taken in the dynamic and newly updated edition of A Feminist Companion to Shakespeare Provides the definitive feminist statement on Shakespeare for the 21st century Updates address some of the newest theatrical and creative engagements with Shakespeare offering fresh insights into Shakespeare's plays and poems and gender dynamics in early modern England Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery Explores issues vital to feminist inquiry including race sexuality the body queer politics social economies religion and capitalism In addition to highlighting changes it draws

attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare. The previous edition was a recipient of a Choice Outstanding Academic Title award; this second edition maintains its coverage and range and brings the scholarship right up to the present day.

*Worldly Shakespeare* Richard Wilson, 2016-02-02. A comprehensive rereading of Shakespeare's plays in light of current debates about free speech and toleration.

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 revisions unsettle the cultural authority of the plays and expose 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, Aimé Césaire, Eugène 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.

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**Shakespeare and Women** Phyllis Rackin, 2005. *Shakespeare and Women* situates Shakespeare's female characters in multiple historical contexts, ranging from the early modern England in which they originated to the contemporary Western world in which our own encounters with

them are staged In so doing this book seeks to challenge currently prevalent views of Shakespeare's women both the women he depicted in his plays and the women he encountered in the world he inhabited Chapter 1 A Usable History analyses the implications and consequences of the emphasis on patriarchal power male misogyny and women's oppression that has dominated recent feminist Shakespeare scholarship while subsequent chapters propose alternative models for feminist analysis Chapter 2 The Place's of Women in Shakespeare's World emphasizes the frequently overlooked kinds of social political and economic agency exercised by the women Shakespeare would have known in both Stratford and London Chapter 3 Our Canon Ourselves addresses the implications of the modern popularity of plays such as *The Taming of the Shrew* which seem to endorse women's subjugation arguing that the plays and the aspects of those plays that we have chosen to emphasize tell us more about our own assumptions than about the beliefs that informed the responses of Shakespeare's first audiences Chapter 4 Boys will be Girls explores the consequences for women of the use of male actors to play women's roles Chapter 5 The Lady's Reeking Breath turns to the sonnets the texts that seem most resistant to feminist appropriation to argue that Shakespeare's rewriting of the idealized Petrarchan lady anticipates modern feminist critiques of the essential misogyny of the Petrarchan tradition The final chapter Shakespeare's Timeless Women surveys the implication of Shakespeare's female characters in the process of historical change as they have been repeatedly updated to conform to changing conceptions of women's nature and women's social roles serving in ever changing guises as models of an unchanging universal female nature

**Passion Made Public** Diana E. Henderson, 1995 *Women in the Age of Shakespeare* Theresa D. Kemp, 2009-12-14 This book offers a look at the lives of Elizabethan era women in the context of the great female characters in the works of William Shakespeare Like the other entries in this fascinating series *Women in the Age of Shakespeare* shows the influence of the world William Shakespeare lived in on the worlds he created for the stage this time by focusing on women in the Elizabethan and Jacobean eras in general and in Shakespeare's works in particular *Women in the Age of Shakespeare* explores the ancient and medieval ideas that Shakespeare drew upon in creating his great comedic and tragic heroines It then looks at how these ideas intersected with the lived experiences of women of Shakespeare's time followed by a close look at the major female characters in Shakespeare's plays and poems Later chapters consider how these characters have been enacted on stage and in film interpreted by critics and scholars and reimagined by writers in our own time

**Shakespeare and Immigration** Ruben Espinosa, 2016-04-01 *Shakespeare and Immigration* critically examines the vital role of immigrants and aliens in Shakespeare's drama and culture On the one hand the essays in this collection interrogate how the massive influx of immigrants during the reign of Queen Elizabeth I influenced perceptions of English identity and gave rise to anxieties about homeland security in early modern England On the other they shed light on how our current concerns surrounding immigration shape our perception of the role of the alien in Shakespeare's work and expand the texts in new and relevant directions for a contemporary audience The essays consider the immigrant experience

strangers and strangeness values of hospitality in relationship to the foreigner the idea of a host society religious refuge and refugees legal views of inclusion and exclusion structures of xenophobia and early modern homeland security In doing so this volume offers a variety of perspectives on the immigrant experience in Shakespearean drama and how the influential nature of the foreigner affects perceptions of community and identity and collection questions what is at stake in staging the anxieties and opportunities associated with foreigners Ultimately Shakespeare and Immigration offers the first sustained study of the significance of the immigrant and alien experience to our understanding of Shakespeare's work By presenting a compilation of views that address Shakespeare's attention to the role of the foreigner the volume constitutes a timely and relevant addition to studies of race ethics and identity in Shakespeare

**Shakespeare in Canada** Diana Brydon, Irene Rima Makaryk, 2002-01-01 Is there a distinctly Canadian Shakespeare What is the status and function of Shakespeare in various locations within the nation at Stratford on CBC radio in regional and university theatres in Canadian drama and popular culture Shakespeare in Canada brings insights from a little explored but extensive archive to contemporary debates about the cultural uses of Shakespeare and what it means to be Canadian Canada's long history of Shakespeare productions and reception including adaptations literary reworkings and parodies is analysed and contextualized within the four sections of the book A timely addition to the growing field that studies the transnational reach of Shakespeare across cultures this collection examines the political and cultural agendas invoked not only by Shakespeare's plays but also by his very name In part a historical and regional survey of Shakespeare in performance adaptation and criticism this is the first work to engage Shakespeare with distinctly Canadian debates addressing nationalism separatism cultural appropriation cultural nationalism feminism and postcolonialism

Women Reading Shakespeare, 1660-1900 Ann Thompson, Sasha Roberts, 1997  
Comprehensively rediscovers a lost tradition of women's writing on Shakespeare

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

*Shakespeare Studies* Leeds Barroll, 2000-11 Annual publication including essays and reviews of new books which deal with Shakespeare and his age

**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 Elizabeth* Helen Hackett, 2021-08-10 Did William Shakespeare ever meet Queen Elizabeth I There is no evidence of such a meeting yet for three centuries writers and artists have been provoked and inspired to imagine it Shakespeare and Elizabeth is the first book to explore the rich history of invented encounters between the poet and the Queen and examines how and why the mythology of these two charismatic and enduring cultural icons has been intertwined in British and American culture Helen Hackett follows the history of meetings between Shakespeare and Elizabeth through historical novels plays paintings and films ranging from well known works such as Sir Walter Scott's *Kenilworth* and the film *Shakespeare in Love* to lesser known but equally fascinating examples Raising intriguing questions about the boundaries separating scholarship and fiction Hackett looks at biographers and critics who continue to delve into links between the queen and the poet In the Shakespeare authorship controversy there have even been claims that Shakespeare was Elizabeth's secret son or lover or that Elizabeth herself was the genius Shakespeare Hackett uncovers the reasons behind the lasting appeal of their combined reputations and she locates this interest in their enigmatic sexual identities as well as in the ways they represent political tensions and national aspirations Considering a wealth of examples Shakespeare and Elizabeth shows how central this double myth is to both elite and popular culture in Britain and the United States and how vibrantly it is reshaped in different eras      [A Study Guide for William Shakespeare's "Venus and Adonis"](#) Gale, Cengage Learning, 2016 A Study Guide for William Shakespeare's *Venus and Adonis* excerpted from Gale's acclaimed *Shakespeare for Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Shakespeare for Students* for all of your research needs



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