



Shakespeares Daughter

Susan Ronald



Shakespeare's Daughter:

Shakespeare's Daughters Sharon Hamilton, 2010-06-28 The father daughter relationship was one that Shakespeare explored again and again His typical pattern featured a middle aged or older man usually a widower with an adolescent daughter who had spent most of her life under her father's control protected in his house The plays usually begin when the daughter is on the verge of womanhood and eager to assert her own identity and make her own decisions especially in matters of the heart even if it means going against her father's wishes This work considers Capulet in Romeo and Juliet as an inept father to Juliet and Prospero in The Tempest as an able mentor to Miranda Hermia in A Midsummer Night's Dream Jessica in The Merchant of Venice and Desdemona in Othello as daughters who rebel against their fathers Hero in Much Ado About Nothing Lavinia in Titus Andronicus and Ophelia in Hamlet as daughters who acquiesce Bianca in The Taming of the Shrew and Goneril and Regan in King Lear as daughters who cunningly play the good girl role Portia in The Merchant of Venice Viola in Twelfth Night and Rosalind in As You Like It as daughters who act in their fathers places and Marina in Pericles Perdita in The Winter's Tale and Cordelia in Lear as daughters who forgive and heal Shakespeare's Fathers and Daughters Oliver Ford Davies, 2017-06-29 A theme that obsessed Shakespeare in over 20 plays from Titus Andronicus to The Tempest was the relationship between a daughter and her father This study traces chronologically the development of this theme relating it to the little we know of his own two daughters and sheds new light on his exploration of the family that so dominated his approach to drama Drawing on a lifetime's experience of playing Shakespearean roles Oliver Ford Davies a former university lecturer and now an Honorary Associate Artist of the RSC and Olivier Award winner has written an engaging and deeply researched study of a topic that has intrigued him from playing Capulet in 1967 King Lear in 2002 to Polonius in 2008 **Shakespeare's Daughter** Susan Ronald, 2014-04-23 It's Lent 1615 Susanna Shakespeare Hall the hard working but unknown and ungenteel daughter of the rock star playwright of the day William Shakespeare has had enough She runs hell for leather from sleepy Stratford upon Avon and her philandering doctor husband vowing never to return Her destination London The London she's heard so much about and has never seen That same London that has stolen away her father Susanna has myriad scores to settle and questions she needs answering and only one person can be held to account William Shakespeare Naturally her Shakespearean road trip is anything but smooth as she encounters infamous highwaymen footpads and handsome actors in a world far richer in rascallions than any of her father's plays But when she finally meets up with her famous dad Susanna slowly realises that things are not as they seem that her anger at Will has blinded her to life and love and only he holds the key to her release *Shakespeare's Daughter* Peter W. Hassinger, 2004-04-13 Susanna Shakespeare finds the small town of Stratford upon Avon much too quiet and provincial She yearns to travel to London to see her father's world of players and poets and to follow a secret dream of her own Once Susanna arrives in London nothing is quite as she expected it to be least of all her relationship with her famous father But propelled by her love for Thomas Cole a

Catholic chorister and her desire to sing Susanna discovers that it is only with the support of those who love her that she has the strength to succeed Screenwriter Peter W Hassinger creates a Shakespearean tale rife with imagery and beauty that pays homage to the Bard himself **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 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 **Domination And Defiance: Fathers and Daughters in Shakespeare** Diane Dreher, *Women's Re-visions of Shakespeare* Marianne Novy,1990 Shakespearean Spaces in Australian Literary Adaptations for Children and Young Adults Michael Marokakis,2022-07-29 Shakespearean Spaces in Australian Literary Adaptations for Children and Young Adults offers a comprehensive examination of Shakespearean adaptations written by Australian authors for children and Young Adults The 20 year period crossing the late twentieth and early twenty first centuries came to represent a diverse and productive era of adapting Shakespeare in Australian literature As an analysis of Australian and international marketplaces physical and imaginative spaces and the body as a site of meaning this book reveals how the texts are ideologically bound to and disseminate Shakespearean cultural capital in contemporary ways Combining current research in children s literature and Bourdieu s theory of cultural capital deepens the critical awareness of the status of Australian literature while illuminating a corpus of literature underrepresented by the pre existing concentration on adaptations from other parts of the world Of particular interest is how these adaptations merge Shakespearean worlds with the spaces inhabited by young people such as the classroom the stage the imagination and the gendered body The readership of this book would be academics researchers and students of children s literature studies and Shakespeare studies particularly those interested in Shakespearean cultural theory transnational adaptation and literary appropriation High school educators and pre service teachers would also find this book valuable as

they look to broaden and strengthen their use of adaptations to engage students in Shakespeare studies **Alternative Shakespeares** Diana E. Henderson, 2007-10-18 Introducing the most innovative of the new directions emerging in Shakespearean scholarship this volume identifies and explores the new the changing and the radically other possibilities for Shakespeare Studies at this current time *The Private Life of William Shakespeare* Lena Cowen Orlin, 2021-08-26 A new biography of William Shakespeare that explores his private life in Stratford upon Avon his personal aspirations his self determination and his relations with the members of his family and his neighbours *The Private Life of William Shakespeare* tells the story of Shakespeare in Stratford as a family man The book offers close readings of key documents associated with Shakespeare and develops a contextual understanding of the genres from which these documents emerge It reconsiders clusters of evidence that have been held to prove some persistent biographical fables It also shows how the histories of some of Shakespeare's neighbours illuminate aspects of his own life Throughout we encounter a Shakespeare who consciously and with purpose designed his life Having witnessed the business failures of his merchant father he determined not to follow his father's model His early wedding freed him from craft training to pursue a literary career His wife's work and probably the assistance of his parents and brothers enabled him to make the first of the property purchases that grounded his life as a gentleman With his will he provided for both his daughters in ways that were suitable to their circumstances Anne Shakespeare was already protected by dower rights in the houses and lands he had acquired His funerary monument suggests that the man of small Latin and less Greek in fact had some experience of an Oxford education Evidences are that he commissioned the monument himself **Shakespeare and His Biographical Afterlives** Paul Franssen, Paul Edmondson, 2020-04-09 New Shakespeare biographies are published every year though very little new documentary evidence has come to light Inevitably speculative these biographies straddle the line between fact and fiction *Shakespeare and His Biographical Afterlives* explores the relationship between fiction and non fiction within Shakespeare's biography across a range of subjects including feminism class politics wartime propaganda children's fiction and religion expanding beyond the Anglophone world to include countries such as Germany and Spain from the seventeenth century to present day

Shakespeare the Playwright Victor L. Cahn, 1996-03-30 When Victor Cahn's *Shakespeare the Playwright* was issued in 1991 it was highly recommended for any general public library and for academic collections at all undergraduate levels Choice and viewed as a useful guide for the general reader as well as high school and undergraduate students Library Journal Now Professor Cahn has revised his introduction to make the context of Shakespeare's plays more meaningful to the beginning researcher and to show how the plays have been performed from the 16th century onward In addition the bibliographies for each of the 37 plays have been updated to include the best new research These updates and revisions will enhance the use of this guide for the general reader student and researcher from high school onward Since their first production four centuries ago the plays of William Shakespeare have been the most widely produced popularly acclaimed and

critically examined works in the world's literature. In this unique book Victor L. Cahn, an acclaimed teacher of drama, guides the reader scene by scene through each of Shakespeare's thirty-seven plays, re-creating the freshness and theatrical effect of performance. Cahn has based his approach on the assumption that the fundamental appeal of Shakespeare's plays lies in the characters, and with clarity and subtlety he focuses on how the implications of the characters' actions and the nuances of their language contribute to the plays' impact. The introduction briefly traces Shakespeare's life and career and explains some of the social and artistic circumstances that influenced his work. The plays are grouped by genre: Tragedies, Histories, Comedies, and Romances. This structure allows Cahn to explore Shakespeare's development in all four dramatic forms as well as to suggest relationships between characters, themes, and images throughout the works. In addition, Cahn discusses the plays as reflective of Shakespeare's age, particularly the Renaissance concern with the tension between individual rights and social responsibility. The text is free from extensive scholarly apparatus, but valuable suggestions for further reading follow the analysis of each play, and a selected bibliography concludes the volume. The comprehensiveness of the book, as well as the accessibility and quality of its interpretations, make it a valuable resource for courses in Shakespeare drama and British literature, and a worthy addition to high school, college, university, and public library reference collections.

A Companion to Shakespeare's Works, Volume IV Richard Dutton, Jean E. Howard, 2008-04-15. This four-volume Companion to Shakespeare's Works, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. It brings together new essays from a mixture of younger and more established scholars from around the world: Australia, Canada, France, New Zealand, the United Kingdom, and the United States. It examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism, from performance studies to feminist historicist and textual analysis. Volumes are organized in relation to generic categories: namely, the histories, the tragedies, the romantic comedies, and the late plays, problem plays, and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. It offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's poems, problem comedies, and late plays contains original essays on *Troilus and Cressida*, *Measure for Measure*, *All's Well That Ends Well*, *Venus and Adonis*, *The Rape of Lucrece*, and *The Sonnets*, as well as *Pericles*, *The Winter's Tale*, *Cymbeline*, *The Tempest*, and *The Two Noble Kinsmen*.

Women in Shakespeare Alison Findlay, 2010-03-25. *Women in Shakespeare: A Dictionary* is a comprehensive reference guide to Shakespeare and women. An A-Z of over 350 entries explores the role of women within Shakespearean drama, how women were represented on the Shakespearean stage, and the role of women in Shakespeare's personal and professional lives. *Women in Shakespeare* examines in detail the language employed by Shakespeare in his representation of women in the full range of his poetry and plays, and the implications these representations have for the position of women in Elizabethan and Jacobean society. *Women in Shakespeare* is an ideal guide to Shakespeare's women for

all students and scholars of Shakespeare **Girlhood of Shakespeare's Sisters** Jennifer Higginbotham, 2013-01-17 The first sustained study of girls and girlhood in early modern literature and culture Jennifer Higginbotham makes a persuasive case for a paradigm shift in our current conceptions of the early modern sex gender system She challenges the widespread assumption that the category of the girl played little or no role in the construction of gender in early modern English culture And she demonstrates that girl characters appeared in a variety of texts from female infants in Shakespeare's late romances to little children in Tudor interludes to adult roaring girls in city comedies This monograph provides the first book length study of the way the literature and drama of the sixteenth and seventeenth centuries constructed the category of the girl

Shakespeare and the Embodied Heroine L. Leigh, 2014-10-10 Shakespeare and the Embodied Heroine is a bold new investigation of Shakespeare's female characters using the late plays and the early adaptations written and staged during the seventeenth and eighteenth century Shakespeare of Stratford William Shakespeare, 1926 **Shakespeare of Stratford** Tucker Brooke, 1926 Shakespeare After All Marjorie Garber, 2008-11-19 A brilliant and companionable tour through all thirty eight plays Shakespeare After All is the perfect introduction to the bard by one of the country's foremost authorities on his life and work Drawing on her hugely popular lecture courses at Yale and Harvard over the past thirty years Marjorie Garber offers passionate and revealing readings of the plays in chronological sequence from The Two Gentlemen of Verona to The Two Noble Kinsmen Supremely readable and engaging and complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography this magisterial work is an ever replenishing fount of insight on the most celebrated writer of all time

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