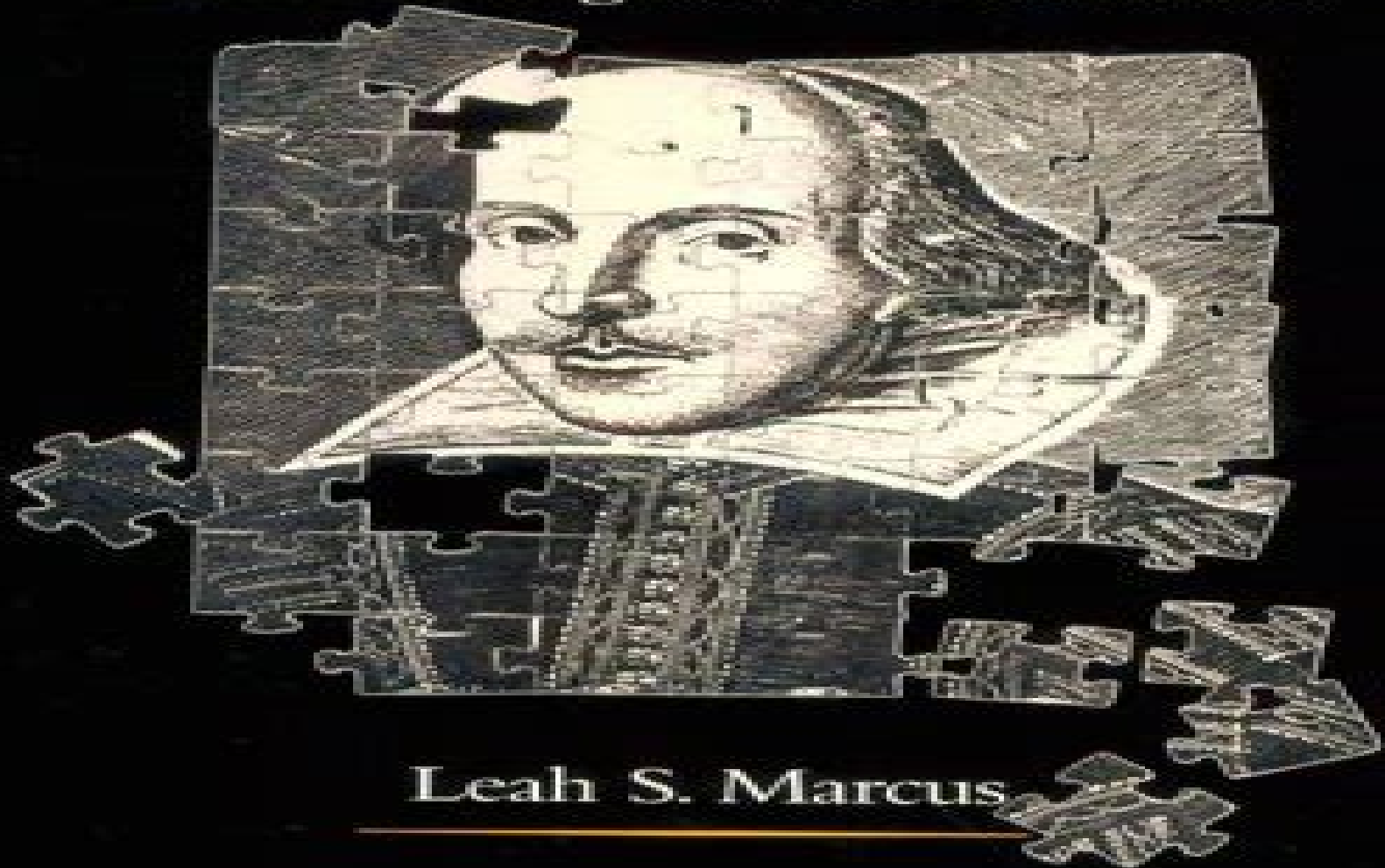


PUZZLING SHAKESPEARE

Local Reading and Its Discontents



Leah S. Marcus

Puzzling Shakespeare Local Reading And Its Discontents

Leah Sinanoglou Marcus



Puzzling Shakespeare Local Reading And Its Discontents:

Puzzling Shakespeare Leah Sinanoglou Marcus, 1988 **Puzzling Shakespeare** Leah Sinanoglou Marcus, Marcus, Emp, 1988 **Shakespeare's Late Plays** Jennifer Richards, 2019-08-07 This new collection reflects a resurgence of interest in Shakespeare's plays performed between 1608 and 1613: *Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*, *All is True*, *Henry VIII*, *The Two Noble Kinsmen*, and *Cardenio*. It offers a broad range of new historicist approaches touching upon key topics in current Shakespearean studies such as kinship relations, manliness, magic, medico-politics, nationalism, rhetoric, schism, sexuality, and staging conventions. The plays are explored both individually and within generic, thematic, and chronological groups. Each author combines new research with their experience of teaching the plays, offering innovative approaches to some well-known works as well as encouraging readers to explore less familiar dramas such as *Pericles*, *Cymbeline*, *All is True*, and *The Two Noble Kinsmen*. The volume is unusual in its coverage of the lost late play *Cardenio* and considers its significance for our conception of the lateness of these plays. This book will fill a large gap in the market for a broad-ranging critical introduction to this important and increasingly popular area in Shakespeare's work and is suitable as a textbook for undergraduate, graduate, and more general readers. Shakespeare Unlearned Adam Zucker, 2025-05-28 *Shakespeare Unlearned* dances along the borderline of sense and nonsense in early modern texts, revealing overlooked opportunities for understanding and shared community in words and ideas that might in the past have been considered too silly to matter much for serious scholarship. Each chapter pursues a self-knowing, gently ironic study of the lexicon and scripting of words and acts related to what has been called stupidity in work by Shakespeare and other authors. Each centers significant, often comic situations that emerge on stage in print and in the critical and editorial tradition pertaining to the period when rigorous scholars and teachers meet language characters or plotlines that exceed and at times entirely undermine the goals and premises of scholarly rigor. Each suggests that a framing of putative stupidity pursued through lexicography, editorial glossing, literary criticism, and pedagogical practice can help us put Shakespeare and semantically obscure historical literature more generally to new communal ends. Words such as *baffle* in *Twelfth Night* or *twangling* and *jingling* in *The Tempest*, and characters such as Sir Andrew Aguecheek and Holofernes the pedant might in the past have been considered unworthy of critical attention, too light or obvious to matter much for our understanding of Shakespeare and his contemporaries. Adam Zucker's meditation on the limits of learnedness and the opportunities presented by a philology of stupidity argues otherwise. **Shakespeare's History Plays** Robert Watt, 2014-06-11 Shakespeare's history plays are central to his dramatic achievement. In recent years they have become more widely studied than ever, stimulating intensely contested interpretations due to their relevance to central contemporary issues such as English national identities and gender roles. Interpretations of the history plays have been transformed since the 1980s by new theoretically informed critical approaches. Movements such as New Historicism and cultural materialism, as well as psychoanalytical and post

colonial approaches have swept away the humanist consensus of the mid twentieth century with its largely conservative view of the plays The last decade has seen an emergence of feminist and gender based readings of plays which were once thought overwhelmingly masculine in their concerns This book provides an up to date critical anthology representing the best work from each of the modern theoretical perspectives The introduction outlines the changing debate in an area which is now one of the liveliest in Shakespearean criticism

Shakespeare's Comedies Emma Smith,2008-04-15 This Guide introduces students to critical writing on Shakespeare's comedies over the last four centuries Guides students through four centuries of critical writing on Shakespeare's history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further

Shakespeare's Early History Plays Dominique Goy-Blanquet,2003 Like many of his fellow playwrights Shakespeare turned to national history for inspiration In this study Dominique Goy Blanquet provides a close comparison of the Henry VI plays and Richard III with their historical and theatrical sources demonstrating how Shakespeare was able to meet not only the ideological but also the technical problems of turning history into drama how by cutting carving shaping casting his unwieldy material into performable plays he matured into the most influential dramatist and historian of his time Recent criticism of Shakespeare's history plays has often consisted of fierce arguments over their ideological import and Shakespeare's position on the spectrum of current political opinions This book however stems from the belief that a more constructive starting point for research is the exploration of the technical problems raised by turning heavy narratives into performable plays rather than the political motives that could inspire a playwright's representation of national history Illuminating and instructive Shakespeare's Early History Plays includes not only close investigation of the verbal poetic and political texture of the plays but also provides a broad overview of the wider sixteenth century historiographical contexts of the plays and their significance to Shakespeare's oeuvre more generally

Shakespeare and Theatrical Patronage in Early Modern England Paul Whitfield White,Suzanne R. Westfall,2006-12-14 During the past quarter of a century the study of patronage theatre relations in early modern England has developed considerably This however is an extensive wide ranging and representative 2002 study of patronage as it relates to Shakespeare and the theatrical culture of his time Twelve distinguished theatre historians address such questions as What important functions did patronage have for the theatre during this period How in turn did the theatre impact and represent patronage Where do paying spectators and purchasers of printed drama fit into the discussion of patronage The authors also show how patronage practices changed and developed from the early Tudor period to the years in which Shakespeare was the English theatre's leading artist This important book will appeal to scholars of Renaissance social history as well as those who focus on Shakespeare and his playwriting contemporaries

Shakespeare Kiernan Ryan,2001-11-07 First published to critical acclaim in 1989 this book is now recognised as one of the most original and influential critical studies of Shakespeare to have appeared in recent times

For this brand new edition Kiernan Ryan has not only revised and updated the text throughout but he has also added a great deal of new material expanding the book to twice the size of the first edition The section on Shakespearean comedy now includes an essay on Shakespeare's first scintillating experiment in the genre The Comedy of Errors and a study of his most perplexing problem play Measure for Measure A provocative new last chapter Dreaming on things to come Shakespeare and the Future of Criticism reveals how much modern criticism can learn from the appropriation of Shakespeare by Oscar Wilde George Bernard Shaw and James Joyce Students teachers and anyone with a passionate interest in what the plays have to say to us today will find this modern classic of Shakespeare criticism indispensable

Shakespeare and the Middle Ages

Curtis Perry, John Watkins, 2009-05-07 Shakespeare and the Middle Ages brings together a distinguished multidisciplinary group of scholars to rethink the medieval origins of modernity Shakespeare provides them with the perfect focus since his works turn back to the Middle Ages as decisively as they anticipate the modern world almost all of the histories depict events during the Hundred Years War and King John glances even further back to the thirteenth century Angevins several of the comedies tragedies and romances rest on medieval sources and there are important medieval antecedents for some of the poetic modes in which he worked as well Several of the essays reread Shakespeare by recovering aspects of his works that are derived from medieval traditions and whose significance has been obscured by the desire to read Shakespeare as the origin of the modern These essays taken cumulatively challenge the idea of any decisive break between the medieval period and early modernity by demonstrating continuities of form and imagination that clearly bridge the gap Other essays explore the ways in which Shakespeare and his contemporaries constructed or imagined relationships between past and present Attending to the way these writers thought about their relationship to the past makes it possible in turn to read against the grain of our own teleological investment in the idea of early modernity A third group of essays reads texts by Shakespeare and his contemporaries as documents participating in social cultural transformation from within This means attending to the way they themselves grapple with the problem of change attempting to respond to new conditions and pressures while holding onto customary habits of thought and imagination Taken together the essays in this volume revisit the very idea of transition in a refreshingly non teleological way

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