

# NOTORIOUS IDENTITY

*Materializing the Subject in Shakespeare*



LINDA CHARNES

# Notorious Identity Materializing The Subject In Shakespeare

**Jelena Marelj**



## **Notorious Identity Materializing The Subject In Shakespeare:**

**Notorious Identity** Linda Charnes,1993 Richard III Antony and Cleopatra were significant figures before Shakespeare revitalized them on stage When he did Charnes argues he used these legendary figures to explore the emergence of a new kind of fame notorious identity

**Shakespeare's Sense of Character** Michael W. Shurgot,2016-04-01 Making a unique intervention in an incipient but powerful resurgence of academic interest in character based approaches to Shakespeare this book brings scholars and theatre practitioners together to rethink why and how character continues to matter Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood At the same time by engaging theatre practitioners this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare s characters

*The Routledge Guide to William Shakespeare* Robert Shaughnessy,2013-05-13 Demystifying and contextualising Shakespeare for the twenty first century this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans In this friendly structured guide Robert Shaughnessy introduces Shakespeare s life and works in context providing crucial historical background looks at each of Shakespeare s plays in turn considering issues of historical context contemporary criticism and performance history provides detailed discussion of twentieth century Shakespearean criticism exploring the theories debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare s life and works and also of twentieth century criticism The companion website at [www.routledge.com/textbooks/shaughnessy](http://www.routledge.com/textbooks/shaughnessy) contains student focused materials and resources including an interactive timeline and annotated weblinks

**Shakespeare and the Cultures of**

**Performance** Paul Edward Yachnin,Patricia Badir,2008 Using the tools of theatre history in their investigation into the phenomenology of the performance experience the essays here also consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle The contributors strive to bring better understanding to Shakespeare s imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms

**As You Law It - Negotiating**

**Shakespeare** Daniela Carpi,François Ost,2018-10-08 Shakespeare was fascinated by law which permeated Elizabethan everyday life The general impression one derives from the analysis of many plays by Shakespeare is that of a legal situation in transformation and of a dynamically changing relation between law and society law and the jurisdiction of Renaissance times Shakespeare provides the kind of literary supplement that can better illustrate the legal texts of the sixteenth and early seventeenth centuries There was a strong popular participation in the system of justice and late sixteenth century

playwrights often made use of forensic models of narrative. Uncertainty about legal issues represented a rich potential for causing strong reactions in the public especially feelings concerning the resistance to tyranny. The volume aims at highlighting some of the many legal perspectives and debates emplotted in Shakespearean plays also taking into consideration the many texts that have been produced during the latest years on law and literature in the Renaissance.

*Montaigne and Shakespeare* Suzanne Ellrodt, 2024-06-04 This book is not merely a study of Shakespeare's debt to Montaigne. It traces the evolution of self-consciousness in literary, philosophical and religious writings from antiquity to the Renaissance and demonstrates that its early modern forms first appeared in the Essays and in Shakespearean drama. It shows however that contrary to some postmodern assumptions the early calling in question of the self did not lead to a negation of identity. Montaigne acknowledged the fairly stable nature of his personality and Shakespeare as Dryden noted maintained the constant conformity of each character to itself from its very first setting out in the Play quite to the End. A similar evolution is traced in the progress from an objective to a subjective apprehension of time from Greek philosophy to early modern authors. A final chapter shows that the influence of scepticism on Montaigne and Shakespeare was counterbalanced by their reliance on permanent humanistic values.

**Absent Narratives, Manuscript Textuality, and Literary Structure in Late Medieval England** E. Scala, 2002-08-16 *Absent Narratives* is a book about the defining difference between medieval and modern stories. In chapters devoted to the major writers of the late medieval period Chaucer, Gower, the Gawain poet and Malory it presents and then analyzes a set of unique and unnoticed phenomena in medieval narrative namely the persistent appearance of missing stories, stories implied, alluded to or fragmented by a larger narrative. Far from being trivial digressions or passing curiosities these absent narratives prove central to the way these medieval works function and to why they have affected readers in particular ways. Traditionally unseen, ignored or explained away by critics, absent narratives offer a valuable new strategy for reading medieval texts and the historically specific textual culture in which they were written.

*Quoting Shakespeare* Douglas Bruster, 2000-01-01 William Shakespeare is perhaps the most frequently quoted author of the English speaking world. His plays in turn quote a wide variety of sources from books and ballads to persons and events. In this dynamic study of Shakespeare's plays Douglas Bruster demonstrates that such borrowing can illuminate the world in which Shakespeare and his contemporary playwrights lived and worked while also shedding light on later cultures that quote his plays. In contrast to the New Historicism's sometimes arbitrary linkage of literary works with elements drawn from the surrounding culture *Quoting Shakespeare* focuses on the resources that writers used in making their works. Bruster shows how this borrowing can give us valuable insight into the cultural, historical and political positions of writers and their works. Because Shakespeare's plays have often been quoted by other writers this study also examines what subsequent uses of Shakespeare's plays reveal about the writers and cultures that use them. In this way *Quoting Shakespeare* insists that literary production and reception are both integral to a historical approach to literature.

*Harold Bloom's Shakespeare* C. Desmet, Robert Sawyer, 2016-09-23 Harold Bloom's Shakespeare examines the sources and impact of Bloom's Shakespearean criticism Through focused and sustained study of this writer and his best selling book this collection of essays addresses a wide range of issues pertinent to both general readers and university classes the cultural role of Shakespeare and of a new secular humanism addressed to general readers and audiences the author as literary origin the persistence of character as a category of literary appreciation and the influence of Shakespeare within the Anglo American educational system Together the essays reflect on the ethics of literary theory and criticism

**A Companion to Shakespeare's Works, Volume III** 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 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 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 Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare's comedies contains original essays on every comedy from *The Two Gentlemen of Verona* to *Twelfth Night* as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy Shakespeare's comedies on film Shakespeare's relation to other comic writers of his time Shakespeare's cross dressing comedies and the geographies of Shakespearean comedy

Shakespeare's Visual Regime P. Armstrong, 2000-11-08 Can postmodern accounts of the gaze deriving from the psychoanalytic theories of Freud Lacan Fanon and Riviere tell us anything about those structures of vision prior to and repressed by modernity Shakespeare's Visual Regime examines the tragedies histories and Roman plays for an emergent early modern spectatorial subject thereby locating Shakespearean theatre within those discourses most crucial to the contemporary exposition and disruption of regimes of vision perspective painting cartography optics geometry Puritan anti theatrical polemic and the occult

**Transversal Subjects** B. Reynolds, 2009-05-21 Transversal Subjects now in paperback proposes a combined theory of consciousness subjectivity and agency stemming from analyses of junctures in Western philosophical and critical discourses that have greatly influenced the development of present day understandings of perception identity desire mimesis aesthetics education and human rights

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who

was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book's final section expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia *The Drama of Memory in Shakespeare's History Plays* Isabel Karremann, 2015-10-20 This book analyses the drama of memory in Shakespeare's history plays Situating the plays in relation to the extra dramatic contexts of early modern print culture the Reformation and an emergent sense of nationhood it examines the dramatic devices the theatre developed to engage with the memory crisis triggered by these historical developments Against the established view that the theatre was a cultural site that served primarily to salvage memories Isabel Karremann also considers the uses and functions of forgetting on the Shakespearean stage and in early modern culture Drawing on recent developments in memory studies new formalism and performance studies the volume develops an innovative vocabulary and methodology for analysing Shakespeare's mnemonic dramaturgy in terms of the performance of memory that results in innovative readings of the English history plays Karremann's book is of interest to researchers and upper level students of Shakespeare studies early modern drama and memory studies

Midwiving Subjects in Shakespeare's England Caroline Bicks, 2017-07-05 At the intersections of early modern literature and history Shakespeare and Women's Studies *Midwiving Subjects* explores how Shakespearean drama and contemporary medical religious and popular texts figured the midwife as a central producer of the body's cultural markers In addition to attending most Englishwomen's births and testifying to their in extremis confessions about paternity the midwife allegedly controlled the size of one's tongue and genitals at birth and was obligated to perform virginity exams impotence tests and emergency baptisms The signs of purity and masculinity paternity and salvation were inherently open to interpretation yet early modern culture authorized midwives to generate and announce them *Midwiving Subjects* then challenges recent studies that read the midwife as a woman whose power was limited to a marginal and unruly birthroom community and instead uncovers the midwife's foundational role not only in the rituals of reproduction but in the process of cultural production itself As a result of recent changes in managed healthcare and of increased attention to uncovering histories of women's experiences midwives past and present are currently a subject of great interest This book will appeal to readers interested in Shakespeare as well as the history of women and medicine **Shakespearean Character** Jelena Marelj, 2019-01-24 Why do we continue to experience many of Shakespeare's dramatic characters as real people with personal histories individual personalities and psychological depth What is it that makes Falstaff seem to jump off the page

and what gives Hamlet his complexity Shakespearean Character Language in Performance examines how the extraordinary lifelikeness of some of Shakespeare's most enigmatic and self-conscious characters is produced through language Using theories drawn from linguistic pragmatics this book claims that our impression of characters as real people is an effect arising from characters' pragmatic use of language in combination with the historical and textual meanings that Shakespeare conveys to his audience by dramatic and meta-dramatic means Challenging the notion of interiority attributed to Shakespeare's characters by many contemporary critics theatre professionals and audiences the book demonstrates that dramatic characters possess anteriority which gives us the impression that they exist outside of and prior to the play texts as real people Jelena Marelj's study examines five linguistically self-conscious characters drawn from the genres of history tragedy and comedy which continue to be subjects of extensive critical debate Falstaff Cleopatra Henry V Katherine from *The Taming of the Shrew* and Hamlet She shows that by inferring Shakespeare's intentions through his characters' verbal exchanges and the discourses of the play the audience becomes emotionally involved with or repulsed by characters and it is this emotional response that makes these characters strikingly memorable and intimately human Shakespearean Character will equip readers for further work on the genealogy of Shakespearean character including minor characters stock characters and allegorical characters

*William Shakespeare: Oxford Bibliographies Online Research Guide* David Bevington, 2010-06-01 This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from *Oxford Bibliographies Online Renaissance and Reformation* a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries *Oxford Bibliographies Online* covers most subject disciplines within the social science and humanities for more information visit [www.oxfordbibliographies.com](http://www.oxfordbibliographies.com)

**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

**The Shakespearean Death Arts** William E. Engel, Grant Williams, 2022-05-05 This is the first book to view Shakespeare's plays from the prospect of the premodern death arts not only the *ars moriendi* tradition but also the plurality of cultural expressions of *memento mori* funeral rituals commemorative activities and rhetorical techniques and strategies fundamental

to the performance of the work of dying death and the dead The volume is divided into two sections first critically nuanced examinations of Shakespeare s corpus and then second of Hamlet exclusively as the ultimate proving ground of the death arts in practice This book revitalizes discussion around key and enduring themes of mortality by reframing Shakespeare s plays within a newly conceptualized historical category that posits a cultural divide at once epistemological and phenomenological between premodernity and the Enlightenment      *Shakespeare's Curse* Bjoern Quiring, 2020-11-25

Conceptualizing the curse as the representation of a foundational mythical violence that is embedded within juridical discourse Shakespeare s *Curse* pursues a reading of Richard III King John and King Lear in order to analyse the persistence of imprecations in the discourses of modernity Shakespeare wrote during a period that was transformative in the development of juridical thinking However taking up the relationship between theatre theology and law Bjoern Quiring argues that the curse was not eliminated from legal discourses during this modernization of jurisprudence rather it persisted and to this day continues to haunt numerous speech acts Drawing on the work of Derrida Lacan Walter Benjamin and Giorgio Agamben among others Quiring analyses the performativity of the curse and tracks its power through the juristic themes that are pursued within Shakespeare s plays such as sovereignty legitimacy succession obligation exception and natural law Thus this book provides an original and important insight into early modern legal developments as well as a fresh perspective on some of Shakespeare s best known works A fascinating interdisciplinary study this book will interest students and scholars of Law Literature and History



## Unveiling the Power of Verbal Artistry: An Emotional Sojourn through **Notorious Identity Materializing The Subject In Shakespeare**

In some sort of inundated with monitors and the cacophony of immediate conversation, the profound energy and emotional resonance of verbal beauty frequently fade into obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, located within the musical pages of **Notorious Identity Materializing The Subject In Shakespeare**, a interesting function of fictional splendor that impulses with natural emotions, lies an memorable journey waiting to be embarked upon. Written by a virtuoso wordsmith, that mesmerizing opus courses readers on a psychological odyssey, softly revealing the latent potential and profound influence embedded within the elaborate web of language. Within the heart-wrenching expanse of this evocative analysis, we can embark upon an introspective exploration of the book is central subjects, dissect their charming writing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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