Appropriating Shakespeare Contemporary Critical Quarrels

Appropriating Shakespeare
Shakespeare Studies
Shakespeare, Contemporary Critical Approaches
Shakespeare and Appropriation
Shakespeare's Tragedies and Modern Critical Theory
Unphenomenal Shakespeare
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The Shakespeare Authorship Question and Philosophy
William Shakespeare: The Complete Works
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Shakespeare, Milton and Eighteenth-Century Literary Editing
Essential Shakespeare
The Routledge Guide to William Shakespeare
Shakespeare’s Extremes
Shakespeare and Republicanism
Shakespeare's History Plays
The Cambridge Companion to Shakespearean Tragedy
Shakespeare, Co-author
The Editorial Gaze
Dynamism of Character in Shakespeare's Mature Tragedies

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What is the Appropriating Shakespeare Contemporary Critical Quarrels?
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1994-01-01 Brian Vickers During the last two decades, new critical schools of Shakespeare scholarship have emerged, each with its own ideology, each convinced that all other approaches are deficient. This controversial book argues that in attempting to appropriate Shakespeare for their own purposes, these schools omit and misrepresent Shakespeare's text--and thus distort it. Brian Vickers describes the iconoclastic attitudes emerging in French criticism of the 1960s that continue to influence literary theory: that language cannot reliably represent reality; that literature cannot represent life; that since no definitive reading is possible, all interpretation is misinterpretation. Vickers shows that these positions have been refuted, and he brings together work in philosophy, linguistics, and literary theory to rehabilitate language and literature. He then surveys the main conflicting schools in Shakespearean and other current literary criticism--deconstructionism, feminism, new historicism, cultural materialism, and psychoanalytic, Marxist, and Christian interpretations--describing the theoretical basis of each school, both in its own words and in those of its critics. Evaluating the resulting interpretations of Shakespeare, he shows that each is biased and fragmentary in its own way. The epilogue considers two related issues: the attempt of current literary theory to present itself as a coherent system while at the same time wishing to evade accountability; and the way in which different schools "demonize" their rivals, thus adding an intolerant tone to much recent criticism.

2015-08-18 Julián Jiménez Heffernan Shakespeare's Extremes is a controversial intervention in current critical debates on the status of the human in Shakespeare's work. By focusing on three flagrant cases of human exorbitance - Edgar, Caliban and Julius Caesar - this book seeks to limn out the domain of the human proper in Shakespeare.

2013-08-08 Claire McEachern This revised and updated Companion acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Thirteen essays, written by leading scholars in Britain and North America, address the ways in which Shakespearean tragedy originated, developed and diversified, as well as how it has fared on stage, as text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres and receptions of the plays. The book examines the four major tragedies and, in addition, Titus Andronicus, Romeo and Juliet, Julius Caesar, Antony and Cleopatra, Coriolanus and Timon of Athens. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated; and four new chapters have been added, discussing Shakespearean form, Shakespeare and philosophy, Shakespeare's tragedies in performance, and Shakespeare and religion.

2004-07-05 Marcus Walsh Study of the theories and methods informing editions of Milton and Shakespeare in the eighteenth century.

1995 J. Leeds Barroll Shakespeare Studies is an international volume published every year in hardcover, containing more than three hundred pages of essays and studies by critics from both hemispheres.

2013-02-14 Bart van Es Considering both Shakespeare's fellow writers as well as members of his acting company Shakespeare in Company offers a unique insight into the company kept by William Shakespeare and how it impacted on his writing.

2013-12-04 Pamela Bickley An introductory critical study for first year undergraduates which bridges the gap between A Level and university study. The book offers an accessible overview of key critical perspectives, early modern contexts, and methods of close reading, as well as screen and stage performances spanning several decades. Organised around the discussion of fourteen major plays, it introduces readers to the diverse theoretical approaches typical of today's English studies. This is a go-to resource that can be consulted thematically or by individual play or genre. Critical approaches can overwhelm students who are daunted by the quantity and complexity of current scholarship; Bickley and Stevens are experienced teachers at both A and university level and are thus uniquely qualified to show how a mix of critical ideas can be used to inform ways of thinking about a play.

2013-01-11 Christy Desmet The vitality of our culture is still often measured by the status Shakespeare has within it. Contemporary readers and writers continue to exploit Shakespeare's cultural afterlife in a vivid and creative way. This fascinating collection of original essays shows how writers' efforts to imitate, contradict, compete with, and reproduce Shakespeare keep him in the cultural conversation. The essays: * analyze the methods and motives of Shakespearean appropriation * investigate theoretically the return of the repressed author in discussions of Shakespeare's cultural function * put into dialogue theoretical and literary responses to Shakespeare's cultural authority * analyze works ranging from nineteenth century to the present, and genres ranging from poetry and the novel to Disney movies.

2005-04-21 William Shakespeare The second Oxford edition of Shakespeare's Complete Works reconsiders every detail of their text and presentation in the light of modern scholarship. The nature and authority of the early documents are re-examined, and the canon and chronological order of composition freshly established. Spelling and punctuation are modernized, and there is a brief introduction to each work, as well as an illuminating and informative General Introduction. Included here for the first time is the play The Reign of King Edward the Third as well as the full text of Sir Thomas More. This new edition also features an essay on Shakespeare's language by David Crystal, and a bibliography of foundational works.

1980 Harry Raphael Garvin The study and criticism of Shakespeare has always been of major interest in the literary world but never more than in the last ten years. The essays in this volume explore Shakespeare's art that is complementary to the experience of his plays. The feelings of the essays create a sensitive atmosphere for creative study.

2005-08-12 Michael D. Bristol Shakespeare has made the big time. No less than the Beatles or Liberace, Elvis Presley or Mick Jagger, Shakespeare is big-time in the idiomatic sense of cultural success and widespread notoriety. Not only has he achieved canonical status, Shakespeare is a contemporary celebrity. His artistic distinction and aptitude for controversy constantly keeps his name in the public eye. Bristol debates Shakespeare's cultural authority, and clarifies the semantics of his name in our culture. Big-Time Shakespeare suggests his plays represent the pathos of our civilisation with extraordinary force and clarity. Shakespeare's contradictory understanding of the social and cultural past is also examined with close analysis of The Winter's Tale, Othello, and Hamlet.

2023-10-17 Michael Quinn Dudley For nearly 200 years, people have questioned the identity of Shakespeare; however, this debate is often dismissed by most scholars as “just a conspiracy theory,” with the life of the poet-playwright being “beyond doubt.” And yet, the documented facts related to the man from Stratford are meagre—where they exist at all—forcing biographers to rely heavily on their own imaginations. What does it mean to say that the traditional stance on Shakespeare’s authorship is a belief as opposed to a search for knowledge? What are the ethical implications of declaring that some history is “beyond doubt,” and that no debate about it may be permitted? What can theories of knowledge, truth and rhetoric tell us about how knowledge of Shakespeare has been constructed and justified? To the extent that this belief has consequences for society, can it then be said to be an ethical one? Finally, what difference does it actually make—from a pragmatic perspective—who the Author was? Highly original in its scope, The Shakespeare Authorship Question and Philosophy sets out the debate’s many profound philosophical dimensions concerning knowledge, historiography, truth and academic freedom—implications that transcend the debate itself.

1995 David M. Bergeron Confronted with the formidable and at times daunting mass of materials on Shakespeare, where does the beginning student - or even a seasoned one - turn for guidance? Answering that question remains the central aim of this guide.

2008 Peter Sabor This fascinating volume brings together Renaissance and eighteenth-century scholars who examine how Shakespeare gradually penetrated, and came to dominate, the culture and intellectual life of people in the English-speaking world. Approaching Shakespeare from a wide range of perspectives, including philosophy, science, textual practice, and theatre studies, the contributors paint a

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vivid picture of the relationship between eighteenth-century Shakespeare and ideas about shared nationhood, knowledge, morality, history, and the self.

2004 Brian Vickers No issue in Shakespeare studies is more important than determining what he wrote. For over two centuries scholars have discussed the evidence that Shakespeare worked with co-authors on several plays, and have used a variety of methods to differentiate their contributions from his. In thiswide-ranging study, Brian Vickers takes up and extends these discussions, presenting compelling evidence that Shakespeare wrote Titus Andronicus together with George Peele, Timon of Athens with Thomas Middleton, Pericles with George Wilkins, and Henry VIII and The Two Noble Kinsmen with JohnFletcher.In Part One Vickers reviews the standard processes of co-authorship as they can be reconstructed from documents connected with the Elizabethan stage, and shows that every major, and most minor dramatists in the Elizabethan, Jacobean, and Caroline theatres collaborated in getting plays written andstaged. This is combined with a survey of the types of methodology used since the early nineteenth century to identify co-authorship, and a critical evaluation of some 'stylometric' techniques.Part Two is devoted to detailed analyses of the five collaborative plays, discussing every significant case made for and against Shakespeare's co-authorship. Synthesizing two centuries of discussion, Vickers reveals a solidly based scholarly tradition, building on and extending previous work,identifying the co-authors' contributions in increasing detail. The range and quantity of close verbal analysis brought together in Shakespeare, Co-Author present a compelling case to counter those 'conservators' of Shakespeare who maintain that he is the sole author of his plays.

2014-04-04 Paul Eggert This collection of original essays brings international and multidisciplinary perspectives to the problem of how to understand and practice editorial mediation: How does editing alter what it seeks to represent? How does it condition the relationship between texts and readers? The different concerns shared by editors of a variety of genres, literary and otherwise, emerge here as constructive new approaches to the theory and practice of editing are explored. The essays make a concerted attempt to assess the implications of postmodern thought on one of the oldest and most fundamental cultural activities, editing The section on theory covers such important subjects as editorial responsibility, the death of the author, and the nature of the authorial voice. The practice section covers actual editing situations in various literary areas and in musicology, recorded music, and the preservation of oral literature. The multidisciplinary volume will find its readers among students of textual criticism, literature, music, and folklore as well as any readers of postmodern criticism.

2001-01-01 Nick Groom Shakespeare's absolute pre-eminence is simply unparalleled. His plays pack theatres and provide Hollywood with block-buster scripts; his works inspire mountains of scholarship and criticism every year. He has given us many of the very words we speak, and even some of the thoughts we think. Nick Groom and Piero explore how Shakespeare became so famous and influential, and why he is still widely considered the greatest writer ever. They investigate how the Bard has been worshipped at different times and in different places, used and abused to cultural and political ends, and the roots of intense controversies which have surrounded his work. Much more than a biography or a guide to his plays and sonnets, Introducing Shakespeare is a tour through the world of Will and concludes that even after centuries, Shakespeare remains the battlefield on which our very comprehension of humanity is being fought out.

1997 Hugo Keiper Influential accounts of European cultural history variously suggest that the rise of nominalism and its ultimate victory over realist orientations were highly implemental factors in the formation of Modern Europe since the later Middle Ages, but particularly the Reformation. Quite probably, this is a simplification of a state of affairs that is in fact more complex, indeed ambiguous. However, if there is any truth in such propositions - which have, after all, been made by many prominent commentators, such as Panofsky, Heer, Blumenberg, Foucault, Eco, Kristeva - we may no doubt assume that literary texts will have responded and in turn contributed, in a variety of ways, to these processes of cultural transformation. It seems of considerable interest, therefore, to take a close look at the complex, precarious position which literature, as basically a symbolic mode of signification, held in the perennial struggles and discursive negotiations between the semiotic 'twin paradigms' of nominalism and realism. This collection of essays (many of them by leading scholars in the field) is a first comprehensive attempt to tackle such issues - by analyzing representative literary texts in terms of their underlying semiotic orientations, specifically of nominalism, but also by studying pertinent historical, theoretical and discursive co(n)texts of such developments in their relation to literary discourse. At the same time, since 'literary nominalism' and 'realism' are conceived as fundamentally aesthetic phenomena instantiating a genuinely 'literary debate over universals', consistent emphasis is placed on the discursive dimension of the texts scrutinized, in an endeavour to re-orient and consolidate an emergent research paradigm which promises to open up entirely new perspectives for the study of literary semiotics, as well as of aesthetics in general. Historical focus is provided by concentrating on the English situation in the era of transition from late medieval to early modern (c. 1350-1650), but readers will also find contributions on Chrétien de Troyes and Rabelais, as well as on the 'aftermath' of the earlier debates - as exemplified in studies of Locke and (post)modern critical altercations, respectively, which serve to point up the continuing relevance of the issues involved. A substantial introductory essay seeks to develop an overarching theoretical framework for the study of nominalism and literary discourse, in addition to offering an in-depth exploration of the 'nominalism/realism-complex' in its relation to literature. An extensive bibliography and index are further features of interest to both specialists and general readers.

2019-07-15 Michael P. Jensen Twenty-four of today's most prominent Shakespeare scholars discuss the best-known works in Shakespeare studies, along with some nearly forgotten classics that deserve fresh appraisal. An extensive bibliography provides a reading list of the most important works in the field. A filmography then lists the most important Shakespeare films, along with the films that influenced Shakespeare filmmakers. Interviewees include Sir Stanley Wells, Sir Jonathan Bate, Sir Brian Vickers, Ann Thompson, Virginia Mason Vaughan, George T. Wright, Lukas Erne, MacDonald P. Jackson, Peter Holland, James Shapiro, Katherine Duncan-Jones and Barbara Hodgdon.

2014-06-11 Robert Watt 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.

2016-02-17 Graham Squires In the modern world we are accustomed to conceptualising international relations in terms of national identity. We speak of English culture, French culture and American culture as if these things were the basic building blocks of global civilisation. While there is no doubt that national culture is important, such a view fails to take account of the fact that there is great diversity within nations and powerful connections across national frontiers. Just as individuals cannot be understood in isolation from the society of which they are a part, so national cultures cannot be understood in isolation from the global community. Since the beginning of human history cross-cultural exchange has been important in bringing about social change. This can be seen vividly in the way languages and their associated literary and dramatic traditions have interacted with one another. This volume brings together a collection of essays that focus on the role cross-cultural exchange has played in performance in the theatre and in film. The aim is not to suggest any systematic theory of cross-cultural exchange but rather to present a variety of examples that illustrate the subtle and complex way in which different cultures interact.

2013-05-14 A. Putz This book reconsiders the Celtic Revival by

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examining appropriations of Shakespeare, using close readings of works by Arnold, Dowden, Yeats and Joyce to reveal the pernicious manner in which the discourse of Anglo-Irish cultural politics informed the critical paradigms that mediated the reading of Shakespeare in Ireland for a generation.

2005-07-21 Andrew Hadfield This groundbreaking work, first published in 2005, reveals exactly how Shakespeare was influenced by contemporary strands in political thought that were critical of the English crown and constitution. Shakespeare has often been seen as a conservative political thinker characterised by an over-riding fear of the 'mob'. Hadfield argues instead that Shakespeare's writing emerged out of an intellectual milieu fascinated by republican ideas. From the 1590s onwards, he explored republican themes in his poetry and plays: political assassination, elected government, alternative constitutions, and, perhaps most importantly of all, the problem of power without responsibility. Beginning with Shakespeare's apocalyptic representation of civil war in the Henry VI plays, Hadfield provides a series of powerful new readings of Shakespeare and his time. For anyone interested in Shakespeare and Renaissance culture, this book is required reading.

2003 Piotr Sadowski The theory considers human behavior in terms of functional equilibrium between the stable properties of the mind, independent from the pressures of the sociocultural environment and the immediate situational context. What we call "character" thus denotes an autonomous configuration of psychological elements, which remains stable despite the changing external circumstances.

2023-01-16 Julián Jiménez Heffernan The times when abstaining from cakes and ale was seen as a sign of critical virtue are over. Phenomenal Shakespeare is at your back lawn with a picnic-basket jammed with intersubjectivity, embodiment, immediacy, representation. If you feel like passing, read this book.

2022-06-08 In this volume collaborators from different universities all over the world explore a wide variety of methods for the study of literature as cultural memory. In literature, the past may be (re)constructed in various ways and in very diverse forms. This immediately raises the question as to how one can describe and inventory the various discourses and metadiscourses of historical representation. In what sense can the rhetoric of literary historiography itself contribute to literature's function as cultural memory? Which methods of analysis are most appropriate for describing specific text types or genres as cultural memory? What have been the pragmatic uses and the ethical merits of the stability and continuity that literature has often provided for European, American, Asian and African cultures? What are the dilemmas they create for our teaching at the end of the twentieth century? To all these questions, a wide range of scholars here tries to find answers. In thorough and highly original contributions, they not only address theoretical problems, but also engage themselves in practical analyses of specific works.

2013-09-13 D.J. Hopkins This interdisciplinary study theorizes the interaction of individual performance and social space. Examining three categories of space – the urban, the theatrical, and the cartographic – this volume considers the role of performance in the production and operation of these spaces during a period in London’s history defined roughly by the life of Shakespeare. City/Stage/Globe not only organizes a selection of plays, pageants, maps, and masques in the historical and cultural contexts in which they emerged, but also uses performance theory to locate the ways in which these seemingly ephemeral events contributed to lasting change in the spatial concepts and physical topograpy of early modern London.

2013-05-13 Robert Shaughnessy 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 contains student-focused materials and resources, including an interactive timeline and annotated weblinks.

1997 James Cunningham Individual chapters deal with cultural materialism, new historicism, poststructuralism, and feminist criticism. The theoretical basis of each critical mode is examined and some representative critiques analyzed. Most importantly, in each chapter the various interpretations are tested against Shakespeare's texts, and the strengths and weaknesses of the different readings are assessed.

2001-09-24 Antony Tatlow DIVExamines Asian staging of Western canonical theater, particularly Shakespeare’s plays, arguing that intercultural performance questions the settled assumptions we bring to our interpretations of familiar texts./div

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