

Shakespeare: Text and Performance



A Shakespeare Reader: Sources and Criticism

Edited by
Richard Danson Brown
and David Johnson



Shakespeare Reader Sources And Criticism

**Richard Danson Brown, David Johnson,
Ph.D.**



Shakespeare Reader Sources And Criticism:

A Shakespeare Reader Richard Danson Brown, David Johnson, 2000 *A Shakespeare Reader* Richard Danson Brown, David Johnson, 2000-04-04 A Shakespeare Reader Sources and Criticism provides a rich collection of critical and secondary material selected to assist in the study of Shakespeare's plays. It includes a selection of sources and analogues Shakespeare drew upon in writing nine of his major works, a variety of widely divergent critical interpretations of the plays over the last sixty years, from the practical criticism of the 1930s to the theoretical approaches of the 1990s, and informative essays on Shakespeare's theatre and on the challenges of editing the Shakespeare text. This book represents an invaluable resource for students and teachers of Shakespeare as well as for theatre practitioners. [A Shakespeare Reader](#) Richard Danson Brown, David Johnson, Ph.D., 2000-06-17 This rich collection of critical and secondary material has been selected to assist in the study of Shakespeare's plays. It includes a selection of sources and analogues Shakespeare drew upon in writing nine of his major works as well as a variety of widely divergent critical interpretations of the plays over the last sixty years.

Shakespeare's Tragedies: All That Matters Michael Scott, 2015-06-18 In Shakespeare's Tragedies All That Matters Michael Scott explores and explains the secrets that have made Shakespeare's tragedies so enduring that they continue to be performed, watched and studied by millions of people every year. Professor Scott concentrates on the four great tragedies: Hamlet, King Lear, Othello, and Macbeth, and builds an argument based around Shakespeare's use of language to prompt the audience's imagination and thought. This original little book and its companion volume, Shakespeare's Comedies, will help you understand each of the plays in the context of its oeuvre and the changing concept of Shakespearean tragedy across the centuries. Appealing to both students and general readers, this book gives a fascinating introduction to Shakespeare's tragedies and what matters most about them.

Tolkien and the Study of His Sources Jason Fisher, 2011-09-07 Source criticism, analysis of a writer's source material, has emerged as one of the most popular approaches in exploring the work of J.R.R. Tolkien. Since Tolkien drew from many disparate sources, an understanding of these sources as well as how and why he incorporated them can enhance readers' appreciation. This set of new essays by leading Tolkien scholars describes the theory and methodology for proper source criticism and provides practical demonstrations of the approach.

Shakespeare's Reading Robert S. Miola, 2000 Oxford Shakespeare Topics General Editors Peter Holland and Stanley Wells provide students, teachers, and interested readers with short books on important aspects of Shakespeare criticism and scholarship, including some general anthologies relating to Shakespeare. Shakespeare's Reading explores Shakespeare's marvellous reshaping of sources into new creations. Beginning with a discussion of how and what Elizabethans read—manuscripts, popular pamphlets, and books—Robert S. Miola goes on to examine Shakespeare's use of specific texts such as Holinshed's Chronicles, Plutarch's Lives, and Chaucer's The Canterbury Tales. As well as reshaping other writers' work, Shakespeare transformed traditions, the inherited expectations, tropes, and strategies about character, action, and genre. For example, the tradition of Italian love poetry

especially Petrarch shapes Romeo and Juliet as well as the sonnets the Vice figure finds new life in Richard III and Falstaff Employing a traditional understanding of sources as well as more recent developments in intertextuality this book traces Shakespeare's reading as well as inspiring the sonnets the Vice figure is translated into Richard III and Falstaff Employing a traditional understanding of sources as well as more recent developments in intertextuality this book tracks Shakespeare's reading throughout his career as it inspires his poetry histories comedies tragedies and romances Repeated references to the plays in performance enliven and enrich the account

Colonialist discourse in The Tempest: Fact or myth Jenny Roch, 2005-05-11 Seminar paper from the year 2005 in the subject Didactics for the subject English Literature Works grade 15 20 University of Glasgow Department of English Literature course Shakespeare module 11 University of Glasgow language English abstract Ever since its publication in 1609 *The Tempest* has been a hugely appreciated play most probably on account of its ability to satisfy everyone's taste music and dancing action suspense comedy and love *The Tempest* has got it all But just as the play is enjoyable it is also complicated multilayered Recent criticism of the play especially since the 1950s has focused on the colonial discourse supposedly underlying the play Stephen Greenblatt for instance on the subject of Caliban argues that he is anything but a Noble Savage For James Smith he is one of the most obviously nightmarish figures in the play I have in the past six months seen two productions of *The Tempest* and never did it strike me as being a play infused with colonial discourse Although Shakespeare's interest in other cultures and exploring the exotic the other pervades the entire corpus of his work one should be careful about freely associating this curiosity of the unknown with colonial discourse whether deliberate or unintentional on Shakespeare's part or race writing In discussion of value Shakespeare is of course invariably treated as a special case having come to serve as something like the gold standard of English Literature Although this is a contestable statement in itself the aim of this essay is not to discuss the authority and reliability of Shakespeare as a playwright but to question the views which label *The Tempest* as a colonial post colonial proto colonial play There is no need to discuss the existence of othering in the play as this would be stating the obvious Rather I would like to show that although many incidents in the play may invite a reader to a colonial reading of the text they can just as well be over interpretations and fall victim to a subjugation of a discourse foreign to Shakespeare's intentions

The Oxford Companion to Shakespeare Michael Dobson, Stanley Wells, Will Sharpe, Erin Sullivan (Cultural historian), 2015 This is a reference text on Shakespeare's works times life and afterlives It offers stimulating and authoritative coverage of every aspect of Shakespeare and his writings including their reinterpretation in the theatre in criticism and in film

Shakespearean Criticism Lynn M. Zott, Michelle Lee, 2002-05 The plays theme or focus of this volume includes *Henry V* *Much Ado About Nothing* *Timon of Athens* *Venus and Adonis*

[The New Cambridge Bibliography of English Literature: Volume 1, 600-1660](#) George Watson, Ian Roy Willison, 1974-08-29 More than fifty specialists have contributed to this new edition of volume 1 of *The Cambridge Bibliography of English Literature* The design of the original work has established itself so firmly as a workable solution to

the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries **Shakespeariana; a critical and contemporary review of Shakespearian literature** ,1888 Shakespeare's Tragedies Stanley Wells,2017 Shakespeare s tragedies contain an astonishing variety of suffering from suicides and murders to dismemberments and grief Stanley Wells considers how the bard s tragic plays drew on the literary and theatrical conventions of his time Discussing the individual plays he also explores why tragedy is regarded as a fit subject for entertainment *Books for a Reference Library* Birmingham Public Libraries,1885 **Books for a Reference Library ...** Birmingham Free Libraries,1885 **Shakespeare Quarterly** ,2001 *The Critic* Jeannette Leonard Gilder,Joseph Benson Gilder,1892 *Critic and Literary World* Jeannette Leonard Gilder,Joseph Benson Gilder,1890 **Critic and Good Literature** ,1892 A Reader's Guide to Shakespeare's Plays Ronald Berman,1973 **The Reader's Adviser** ,1986

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