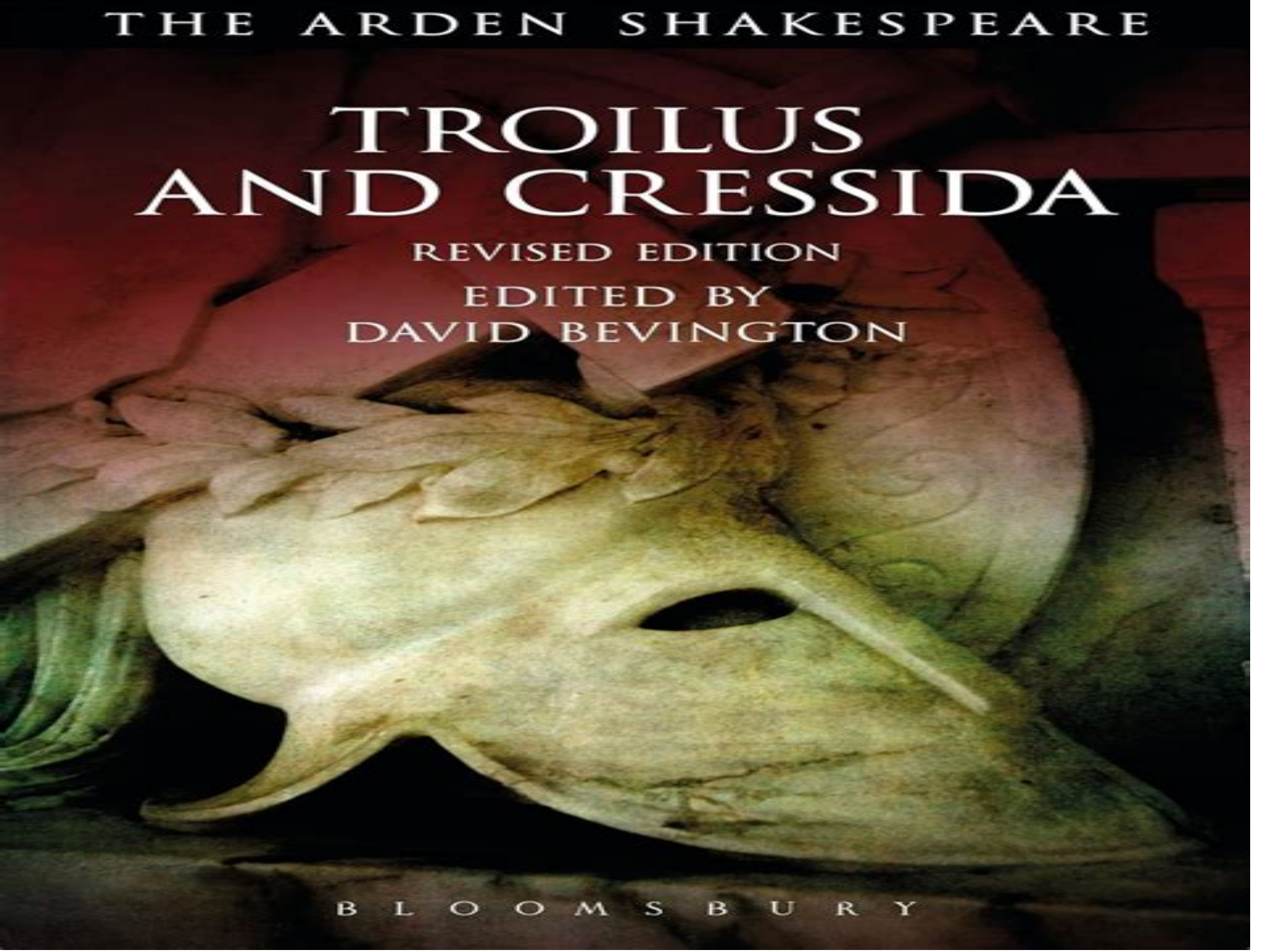


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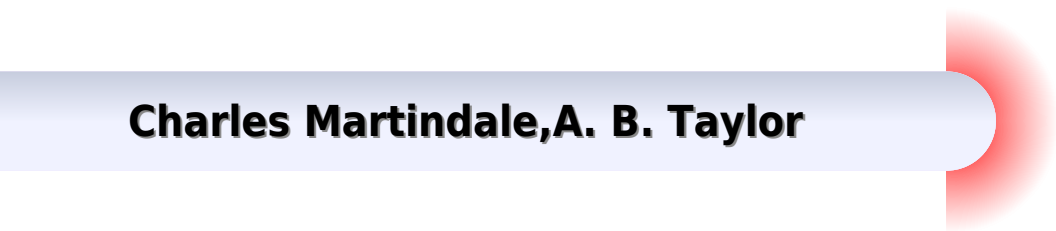
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B L O O M S B U R Y

Troilus And Cressida The Contemporary Shakespeare Series

Charles Martindale, A. B. Taylor



Troilus And Cressida The Contemporary Shakespeare Series:

Troilus and Cressida William Shakespeare, 1986 To find out more information about Rowman Littlefield titles please visit us at www.rowmanlittlefield.com *Troilus and Cressida* William Shakespeare, 1889 Given the wealth of formal debate contained in this tragedy *Troilus and Cressida* was probably written in 1602 for a performance at one of the Inns of the Court Shakespeare's treatment of the age old tale of love and betrayal is based on many sources from Homer and Ovid to Chaucer and Shakespeare's near contemporary Robert Greene In the introduction the various problems connected with the play its performance and publication are considered succinctly its multiple sources are discussed in detail together with its peculiar stage history and its renewed popularity in recent years Troilus and Cressida (Annotated) William Shakespeare, 2016-05-24 *Troilus and Cressida* is a tragedy by William Shakespeare believed to have been written in 1602 It was described by Frederick S Boas as one of Shakespeare's problem plays The play ends on a very bleak note with the death of the noble Trojan Hector and destruction of the love between Troilus and Cressida Throughout the play the tone lurches wildly between bawdy comedy and tragic gloom and readers and theatre goers have frequently found it difficult to understand how one is meant to respond to the characters However several characteristic elements of the play the most notable being its constant questioning of intrinsic values such as hierarchy honour and love have often been viewed as distinctly modern as in the following remarks on the play by author and literary scholar Joyce Carol Oates *Troilus and Cressida* that most vexing and ambiguous of Shakespeare's plays strikes the modern reader as a contemporary document its investigation of numerous infidelities its criticism of tragic pretensions above all its implicit debate between what is essential in human life and what is only existential are themes of the twentieth century This is tragedy of a special sort the tragedy the basis of which is the impossibility of conventional tragedy *The Contemporary Shakespeare Series: Anthony and Cleopatra ; Measure for measure ; The merry wives of Windsor ; Troilus and Cressida ; The two gentlemen of Verona* William Shakespeare, 1984 The Contemporary Shakespeare Series William Shakespeare, 1986 Modern text with introduction

Troilus and Cressida: A Critical Reader Eferpi Mitsi, 2019-01-10 *Troilus and Cressida* A Critical Reader offers an accessible and thought provoking guide to this complex problem play surveying its key themes and evolving critical preoccupations Considering its generic ambiguity and experimentalism it also provides a uniquely detailed and up to date history of the play's stage performance from Dryden's rewriting up to Mark Ravenhill and Elizabeth LeCompte's controversial 2012 production for the Royal Shakespeare Company and the Wooster Group Moving through to four new critical essays the guide opens up fresh perspectives on the play's iconoclastic nature and its key themes ranging from issues of gender and sexuality to Elizabethan politics from the uses of antiquity to questions of cultural translation with particular attention paid on Troilus' Greekness The volume finishes with a helpful guide to critical and web based resources Discussing the ways in which this challenging and acerbic play can be brought to life in the classroom it suggests performance based

strategies designed to engage with the dramaturgical and theatrical dimensions of the text close reading exercises with an emphasis on rhetoric metaphor and the practice of troping and a series of tools designed to situate the play in a range of contexts including its classical and critical frameworks

The Contemporary Shakespeare Series William Shakespeare, 1986 Modern text with introduction

The Arden Research Handbook of Contemporary Shakespeare Criticism Evelyn Gajowski, 2020-10-15 The Arden Research Handbook of Contemporary Shakespeare Criticism is a wide ranging authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars It contains chapters on 20 specific critical practices each grounded in analysis of a Shakespeare play These practices range from foundational approaches including character studies close reading and genre studies through those that emerged in the 1970s and 1980s that challenged the preconceptions on which traditional liberal humanism is based including feminism cultural materialism and new historicism Perspectives drawn from postcolonial queer studies and critical race studies besides more recent critical practices including presentism ecofeminism and cognitive ethology all receive detailed treatment In addition to its coverage of distinct critical approaches the handbook contains various sections that provide non specialists with practical help an A Z glossary of key terms and concepts a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography

Charting Shakespearean Waters Niels Bugge Hansen, Søs Haugaard, 2005 This volume contains 11 new papers on Shakespeare written by members of the Department of English at the University of Copenhagen and other Danish universities plus a few international Shakespeare scholars They fit into an overall theme and are included because they are about Shakespeare as text as theatre in his age and through the ages Beside showing many different ways of thinking and writing about Shakespeare the eleven articles fall into a pattern if read together in the order they are printed The papers are varied and wide ranging contemporary contexts tradition language and style performance translation and modern appropriation

The Modern Readers Shakespeare William Shakespeare, 1909

The Contemporary Shakespeare Series: Antony and Cleopatra ; Measure for measure ; The merry wives of Windsor ; Troilus and Cressida ; The two gentlemen of Corona William Shakespeare, 1984

The BBC Shakespeare Plays Susan Willis, 1991 Examines the BBC productions of all thirty seven Shakespeare plays discussing how the plays were adapted for television and the different approaches taken by each play's director

Early Modern Actors and Shakespeare's Theatre Evelyn Tribble, 2017-02-23 What skills did Shakespeare's actors bring to their craft How do these skills differ from those of contemporary actors Early Modern Actors and Shakespeare's Theatre Thinking with the Body examines the toolkit of the early modern player and suggests new readings of the plays of Shakespeare and his contemporaries through the lens of their many skills Theatre is an ephemeral medium Little remains to us of the plays of Shakespeare and his contemporaries some printed texts scattered documents and records and a few scraps of description praise and detraction Because most of what survives are printed playbooks students of English theatre find it easy to forget

that much of what happened on the early modern stage took place within the gaps of written language the implicit or explicit calls for fights dances military formations feats of physical skill song and clowning Theatre historians and textual editors have often ignored or denigrated such moments seeing them merely as extraneous amusements or signs that the text has been corrupted by actors This book argues that recapturing a positive account of the skills and expertise of the early modern players will result in a more capacious understanding of the nature of theatricality in the period

The Arden Research Handbook of Shakespeare and Contemporary Performance Peter Kirwan, Kathryn Prince, 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars It contains chapters on the key methods and questions surrounding the performance event the audience and the archive the primary sources on which performance studies draws It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space bodies and language to work on the technologies of remediation and original practices from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors writers actors producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas challenges and provocations for researchers to explore In addition the Handbook contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance

Shakespeare beyond English Susan Bennett, Christie Carson, 2013-08-29 Tackling vital issues of politics identity and experience in performance this book asks what Shakespeare's plays mean when extended beyond the English language From April to June 2012 the Globe to Globe Festival offered the unprecedented opportunity to see all of Shakespeare's plays performed in many different world languages Thirty eight productions from around the globe were presented in six weeks as part of the World Shakespeare Festival which formed a cornerstone of the Cultural Olympics This book provides the only complete critical record of that event drawing together an internationally renowned group of scholars of Shakespeare and world theatre with a selection of the UK's most celebrated Shakespearean actors Featuring a foreword by Artistic Director Dominic Dromgoole and an interview with the Festival Director Tom Bird this volume highlights the energy and dedication that was necessary to mount this extraordinary cultural

experiment **Shakespeare and the Cultures of Performance** Paul Yachnin, Patricia Badir, 2017-05-15 Theatrical performance suggest the contributors to this volume can be an unpredictable individual experience as well as a communal institutional or cultural event The essays collected here use the tools of theatre history in their investigation into the phenomenology of the performance experience yet they are also careful to consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle Thus contributors combine a formalist interest in the affective and aesthetic dimensions of language and spectacle with an investment in the material cultures that both produced and received Shakespeare's plays Six of the chapters focus on early modern cultures of performance looking specifically at such topics as the performance of rusticity the culture of credit contract and performance the cultivation of Englishness religious ritual and mourning and memory Building upon and interrelating with the preceding essays the last three chapters deal with Shakespeare and performance culture in modernity They focus on themes including literary and theatrical performance anxiety cultural iconicity and the performance of Shakespearean lateness This collection strives 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 **Shakespeare and the Classics** Charles Martindale, A. B. Taylor, 2011-02-24 Shakespeare and the Classics demonstrates that the classics are of central importance in Shakespeare's plays and in the structure of his imagination Written by an international team of Shakespeareans and classicists this book investigates Shakespeare's classicism and shows how he used a variety of classical books to explore crucial areas of human experience such as love politics ethics and history The book focuses on Shakespeare's favourite classical authors especially Ovid Virgil Seneca Plautus and Terence and in translation only Plutarch Attention is also paid to the humanist background and to Shakespeare's knowledge of Greek literature and culture The final section from the perspective of reception examines how Shakespeare's classicism was seen and used by later writers This accessible book offers a rounded and comprehensive treatment of Shakespeare's classicism and will be a useful first port of call for students and others approaching the subject *Shakespeare and the Middle Ages* Martha W. Driver, Sid Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs imagining through its particular choices and emphases the Shakespeare that it values The man himself was deeply involved in his own kind of historical reimagining This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works With a foreword by Michael Almereyda director of the Hamlet starring Ethan Hawke and dramaturge Dakin Matthews these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays

The Contemporary Shakespeare Series: Antony and Cleopatra. Measure for measure. The merry wives of Windsor. Troilus and Cressida. The two gentleman of Verona William Shakespeare, **The Routledge Research Companion to Shakespeare and Classical Literature** Sean Keilen, Nick Moschovakis, 2017-03-31 In this wide ranging and

ambitiously conceived Research Companion contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare himself a classic, arguably the classic of modern world literature and drama. The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading, translation, and imitation. Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama up through the nineteenth and even well into the twentieth century. Second and no less central is the idea of classics as such, that of books whose perceived value exceeding that of most in their era justifies their protection against historical and cultural change. The volume's organizing insight is that as Shakespeare was made a classic in this second antiquarian sense, his work's reception has more and more come to resemble that of classics in the first sense of ancient texts, subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning simply because of the texts' growing remoteness from ordinary life, language, and consciousness. The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing. They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category and with practical essays on the place of ancient classics in today's Shakespearean classrooms.

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