

TRANSFORMING SHAKESPEARE

Contemporary Women's Re-Visions
in Literature and Performance

Edited by Marianne Novy

Transforming Shakespeare Contemporary Womens Re Visions In Literature And Performance

Michael Dobson, Estelle Rivier-Arnaud



Transforming Shakespeare Contemporary Womens Re Visions In Literature And Performance:

Transforming Shakespeare Marianne Novy, 1999 A large number of women writers directors and performers have created works that talk back to Shakespeare or to more earlier and more traditional interpretations of his plays in the late 20th century For example Jane Smiley's *A Thousand Acres* which rewrites *King Lear* and Marina Warner's *Indigo* which rewrites *The Tempest* protest biases against women and colonialist attitudes that Shakespeare's plays have come to symbolize

Feminist Theatrical Revisions of Classic Works Sharon Friedman, 2014-01-10 Re-visioning the classics often in a subversive mode has evolved into its own theatrical genre in recent years and many of these productions have been informed by feminist theory and practice This book examines recent adaptations of classic texts produced since 1980 influenced by a range of feminisms and illustrates the significance of historical moment cultural ideology dramaturgical practice and theatrical venue for shaping an adaptation Essays are arranged according to the period and genre of the source text re-visioned classical theater and myth e.g. *Antigone* *Metamorphoses* Shakespeare and seventeenth century theater e.g. *King Lear* *The Rover* nineteenth and twentieth century narratives and reflections e.g. *The Scarlet Letter* *Jane Eyre* *A Room of One's Own* and modern drama e.g. *A Doll House* *A Streetcar Named Desire*

[Rewriting Shakespeare's Plays For and By the Contemporary Stage](#) Michael Dobson, Estelle Rivier-Arnaud, 2017-06-23 Why have contemporary playwrights been obsessed by Shakespeare's plays to such an extent that most of the canon has been rewritten by one rising dramatist or another over the last half century Among other key figures Edward Bond Heiner Müller Carmelo Bene Arnold Wesker Tom Stoppard Howard Barker Botho Strauss Tim Crouch Bernard Marie Koltès and Normand Chaurette have all put their radical originality into the service of adapting four century old classics The resulting works provide food for thought on issues such as Shakespearean role playing narrative and structural re-shuffling Across the world new writers have questioned the political implications and cultural stakes of repeating Shakespeare with and without a difference finding inspiration in their own national experiences and in the different ordeals they have undergone How have our contemporaries carried out their rewritings and with what aims Can we still play Hamlet for instance as Dieter Lesage asks in his book bearing this title or do we have to kill Shakespeare as Normand Chaurette implies in a work where his own creative process is detailed What do these rewritings really share with their sources Are they meaningful only because of Shakespeare's shadow haunting them Where do we draw the lines between interpretation adaptation and rewriting The contributors to this collection of essays examine modern rewritings of Shakespeare from both theoretical and pragmatic standpoints Key questions include can a rewriting be meaningful without the reader's or spectator's already knowing Shakespeare Do modern rewritings supplant Shakespeare's texts or curate them Does the survival of Shakespeare in the theatrical repertory actually depend on the continued dramatization of our difficult encounters with these potentially obsolete scripts represented by rewriting

[She Hath Been Reading](#) Katherine West Scheil, 2012-05-15 In the late nineteenth century hundreds of clubs formed across the

United States devoted to the reading of Shakespeare From Pasadena California to the seaside town of Camden Maine from the isolated farm town of Ottumwa Iowa to Mobile Alabama on the Gulf coast Americans were reading Shakespeare in astonishing numbers and in surprising places Composed mainly of women these clubs offered the opportunity for members not only to read and study Shakespeare but also to participate in public and civic activities outside the home In *She Hath Been Reading* Katherine West Scheil uncovers this hidden layer of intellectual activity that flourished in American society well into the twentieth century Shakespeare clubs were crucial for women s intellectual development because they provided a consistent intellectual stimulus more so than was the case with most general women s clubs and because women discovered a world of possibilities both public and private inspired by their reading of Shakespeare Indeed gathering to read and discuss Shakespeare often led women to actively improve their lot in life and make their society a better place Many clubs took action on larger social issues such as women s suffrage philanthropy and civil rights At the same time these efforts served to embed Shakespeare into American culture as a marker for learning self improvement civilization and entertainment for a broad array of populations varying in age race location and social standing Based on extensive research in the archives of the Folger Shakespeare Library and in dozens of local archives and private collections across America *She Hath Been Reading* shows the important role that literature can play in the lives of ordinary people As testament to this fact the book includes an appendix listing more than five hundred Shakespeare clubs across America

Dramatic Revisions of Myths, Fairy Tales and Legends Verna A. Foster, 2012-10-10 These new essays explore the ways in which contemporary dramatists have retold or otherwise made use of myths fairy tales and legends from a variety of cultures including Greek West African North American Japanese and various parts of Europe The dramatists discussed range from well established playwrights such as Tony Kushner Caryl Churchill and Timberlake Wertenbaker to new theatrical stars such as Sarah Ruhl and Tarell Alvin McCraney The book contributes to the current discussion of adaptation theory by examining the different ways and for what purposes plays revise mythic stories and characters The essays contribute to studies of literary uses of myth by focusing on how recent dramatists have used myths fairy tales and legends to address contemporary concerns especially changing representations of women and the politics of gender relations but also topics such as damage to the environment and political violence

Nightwood Theatre Shelley Scott, 2010 Nightwood Theatre is the longest running and most influential feminist theatre company in Canada Since 1979 the company has produced works by Canadian women providing new opportunities for women theatre artists It has also been the home company for some of the biggest names in Canadian theatre such as Ann Marie MacDonald In *Nightwood Theatre* Scott describes the company s journey toward defining itself as a feminist theatre establishment highlighting its artistic leadership based on its relevance to diverse communities of women She also traces Nightwood s relationship with the media and places the theatre in an international context by comparing its history to that of like companies in the U K and the U S

Women and Race in Early Modern Texts Joyce Green MacDonald, 2002-05-30

Joyce Green MacDonald discusses the links between women's racial, sexual and civic identities in early modern texts. She examines the scarcity of African women in English plays of the sixteenth and seventeenth centuries, the racial identity of the women in the drama, and also that of the women who watched and sometimes wrote the plays. The coverage also includes texts from the late fourteenth to the early eighteenth centuries by, among others, Shakespeare, Jonson, Davenant, the Countess of Pembroke, and Aphra Behn. MacDonald articulates many of her discussions of early modern women's races through a comparative method using insights drawn from critical race theory, women's history, and contemporary disputes over canonicity, multiculturalism, and Afrocentrism. Seeing women as identified by their race and social standing as well as by their sex, this book will add depth and dimension to discussions of women's writing and of gender in Renaissance literature.

Shakespeare, Feminism and Gender Kate Chedgzoy, 2000-12-05 Over the last quarter century, feminist criticism of Shakespeare has greatly expanded and enriched the range of interpretations of the Shakespearean texts, their original historical location, and subsequent reinterpretation. Characteristically, it weaves between past and present, driven by a commitment both to intervene in contemporary cultural politics and to recover a fuller sense of the sexual politics of the literary heritage. Collecting together essays which offer detailed accounts of particular plays, with others that take a broader overview of the field, this Casebook showcases the range of critical strategies used by feminist criticism and illustrates how vital attention to the politics of gender and sexuality is to a full understanding and appreciation of Shakespearean drama.

Shakespeare and Cultural Appropriation Vanessa I. Corredera, L. Monique Pittman, Geoffrey Way, 2023-03-24 Shakespeare and Cultural Appropriation pushes back against two intertwined binaries: the idea that appropriation can only be either theft or gift, and the idea that cultural appropriation should be narrowly defined as an appropriative contest between a hegemonic and marginalized power. In doing so, the contributions to the collection provide tools for thinking about appropriation and cultural appropriation as spectrums constantly evolving and renegotiating between the poles of exploitation and appreciation. This collection argues that the concept of cultural appropriation is one of the most undertheorized yet evocative frameworks for Shakespeare appropriation studies to address the relationships between power users and uses of Shakespeare. By robustly theorizing cultural appropriation, this collection offers a foundation for interrogating not just the line between exploitation and appreciation but also how distinct values, biases, and inequities determine where that line lies. Ultimately, this collection broadly employs cultural appropriation to rethink how Shakespeare studies can redirect attention back to power structures, cultural ownership, and identity, and Shakespeare's imbrication within those networks of power and influence. Throughout the contributions in this collection, which explore twentieth and twenty-first century global appropriations of Shakespeare across modes and genres, the collection uncovers how a deeper exploration of cultural appropriation can reorient the inquiries of Shakespeare adaptation and appropriation studies. This collection will be of great interest to students and scholars in theatre and performance studies, Shakespeare studies, and adaptation studies. *The Arden Research*

Handbook of Shakespeare and Adaptation Diana E. Henderson, Stephen O'Neill, 2022-03-24 The Arden Research Handbook of Shakespeare and Adaptation explores the dynamics of adapted Shakespeare across a range of literary genres and new media forms This comprehensive reference and research resource maps the field of Shakespeare adaptation studies identifying theories of adaptation their application in practice and the methodologies that underpin them It investigates current research and points towards future lines of enquiry for students researchers and creative practitioners of Shakespeare adaptation The opening section on research methods and problems considers definitions and theories of Shakespeare adaptation and emphasises how Shakespeare is both adaptor and adapted A central section develops these theoretical concerns through a series of case studies that move across a range of genres media forms and cultures to ask not only how Shakespeare is variously transfigured hybridised and valorised through adaptational play but also how adaptations produce interpretive communities and within these potentially new literacies modes of engagement and sensory pleasures The volume s third section provides the reader with uniquely detailed insights into creative adaptation with writers and practice based researchers reflecting on their close collaborations with Shakespeare s works as an aesthetic ethical and political encounter The Handbook further establishes the conceptual parameters of the field through detailed practical resources that will aid the specialist and non specialist reader alike including a guide to research resources and an annotated bibliography

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