

Shakespeare and Feminist Criticism

*An Annotated Bibliography and
Commentary*

Philip C. Kolin



Women Shakespeare Routledge Revivals Ebook

Frank Harris



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The Shakespeare Multiverse Valerie M. Fazel, Louise Geddes, 2021-11-29 The Shakespeare Multiverse Fandom as Literary Praxis argues that fandom offers new models for a twenty first century reading practice that embraces affective pleasure and subjective self positioning as a means of understanding a text Part critical study part source book The Shakespeare Multiverse suggests that fannish contributions to the ongoing expansion of the object that we call Shakespeare is best imagined as a multiverse encompassing different worlds that consolidate the various perspectives that different fans bring to Shakespeare Our concept of the multiverse redefines Shakespeare not as a singular body of work but as space where a process of inquiry and cultural memory memories in the making and those already made is influenced and shaped by the technologies available to the reader Characteristic of fandom is an intertextual reading strategy that we term cyborg reading an approach that accommodates the varied elements of identity politics culture sexuality and race that shape the ways that Shakespeare is explored and appropriated throughout fannish reading communities The Shakespeare Multiverse intersects literary theory fan studies and popular culture as it traverses Shakespeare fandom from the 1623 Folio to the age of the Internet exploring the different textures of fan affect from those who firmly uphold fidelity to the text to those who sit on the very edge of the fandom threatening to cross over into Shakespearean anti fandom By recognizing the literary value of fandom The Shakespeare Multiverse offers a new approach to literary criticism that challenges the limits of hegemonic authority and recognizes the value of a joyfully speculative critical praxis **WOMEN OF SHAKESPEARE** FRANK.

HARRIS, 2018 The Women of Shakespeare Frank Harris, 2015-12-22 Frank Harris argues that the way women are presented in Shakespeare's plays and sonnets are a reflection of the real life women in his life namely his wife mother mistress and daughter Originally published in 1911 The Women of Shakespeare also analyses the traditional criticism of the time and places his own views in this context This title will be of interest to students of English Literature **Women and**

Mobility on Shakespeares Stage Elizabeth Mazzola, 2017-07-06 Long before the economist Amartya Sen proposed that more than 100 million women were missing lost to disease or neglect kidnapping or forced marriage denied the economic and political security of wages or membership in a larger social order Shakespeare was interested in such women's plight how they were lost and where they might have gone Characters like Shakespeare's Cordelia and Perdita Rosalind and Celia constitute a collection of figures related to the mythical Persephone who famously returns to her mother and the earth each spring only to withdraw from the world each winter when she is recalled to the underworld That women's place is far from home has received little attention from literary scholars however and the story of their fraught relation to domestic space or success outside its bounds is one that hasn't been told Women and Mobility investigates the ways Shakespeare's plays link female characters agency with their mobility and thus represent women's ties to the household as less important than their connections to the larger world outside Female migration is crucial to ideas about what early modern communities must

retain and expel in order to carve a shared history identity and moral framework and in portraying women as sometime daughters who frequently renounce fathers and homelands or queens elsewhere whose links to faraway places are vital to the rebuilding of homes and kingdoms Shakespeare also depicts global space as shared space and the moral world as an international one *The Women of Shakespeare* Louis Lewes,1964 **The Narrator, the Expositor, and the Prompter in European Medieval Theatre** Philip Butterworth,2007 This work examines the role of the prompter who operated in full view of the audience and offered all the lines to the players Such a role and its function is fascinating not only in its own right but also in relation to how it might inform us about the nature and purpose of presented theatre **Society Women of Shakespeare's Time** Violet A. Wilson,1970 *Women in Shakespeare* Alison Findlay,2014-02-27 This is a comprehensive reference guide examining the language employed by Shakespeare to represent women in the full range of his poetry and plays Including over 350 entries Alison Findlay shows the role of women within Shakespearean drama their representations on the Shakespearean stage and their place in Shakespeare s personal and professional lives *Society Women of Shakespeare's Time* Violet Wilson,2013-10 This is a new release of the original 1925 edition *Women in the Age of Shakespeare* Theresa D. Kemp,2009-12-14 This book offers a look at the lives of Elizabethan era women in the context of the great female characters in the works of William Shakespeare Like the other entries in this fascinating series *Women in the Age of Shakespeare* shows the influence of the world William Shakespeare lived in on the worlds he created for the stage this time by focusing on women in the Elizabethan and Jacobean eras in general and in Shakespeare s works in particular *Women in the Age of Shakespeare* explores the ancient and medieval ideas that Shakespeare drew upon in creating his great comedic and tragic heroines It then looks at how these ideas intersected with the lived experiences of women of Shakespeare s time followed by a close look at the major female characters in Shakespeare s plays and poems Later chapters consider how these characters have been enacted on stage and in film interpreted by critics and scholars and re imagined by writers in our own time **Shakespeare's Women in Love** Ernie Richards,Martin Richards,2014-09-28 This booklet is about the women characters in Shakespeare s plays and how he portrays them He does what no other writer has done or could do He presents women as the one force in society capable of saving mankind from itself the essential earth mother the nurturing force behind everything born and the solver of problems He shows that women can be the main force in society for civilising men for curbing their instincts to fight and kill and to replace those violent impulses with the gentler arts of tolerance love and forgiveness The Elizabethan age despite the fact that a woman is on the throne is a supremely masculine age and the drama reflects this Scenes of military power and conquest proliferate where the women are completely subservient to the controlling males Yet when Shakespeare starts to write from the first play onwards he gives women a power in his plays that no other writer of this period can even understand let alone dream of doing As he matures women demonstrate an ever increasing power His position is not only that women are the equal of men which would be a revolutionary belief in that age

as in most other periods before the twentieth century But he shows that they are superior to men in certain definite aspects A more challenging notion could not be imagined then or even now He demonstrates this superiority in most of his plays

The Harvest of Tragedy (Routledge Revivals) Thomas Rice Henn,2011 Upon initial publication in 1956 this book was an attempt to re state certain problems concerning the aesthetics and ethics of the tragic form to examine these in relation to contemporary work in psychology and anthropology to enquire into the significance of the fact or experience called tragedy in the modern world and to suggest a synthesis in terms of the Christian tradition This is a reissue of the corrected second edition of the work first published in 1966

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The Women of Shakespeare (1895) Louis Lewes,2009-08 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world s literature in affordable high quality modern editions that are true to the original work

Shakespeare and Women Phyllis Rackin,2005 Shakespeare and Women situates Shakespeare s female characters in multiple historical contexts ranging from the early modern England in which they originated to the contemporary Western world in which our own encounters with them are staged In so doing this book seeks to challenge currently prevalent views of Shakespeare s women both the women he depicted in his plays and the women he encountered in the world he inhabited Chapter 1 A Usable History analyses the

implications and consequences of the emphasis on patriarchal power male misogyny and women's oppression that has dominated recent feminist Shakespeare scholarship while subsequent chapters propose alternative models for feminist analysis Chapter 2 The Place's of Women in Shakespeare's World emphasizes the frequently overlooked kinds of social political and economic agency exercised by the women Shakespeare would have known in both Stratford and London Chapter 3 Our Canon Ourselves addresses the implications of the modern popularity of plays such as *The Taming of the Shrew* which seem to endorse women's subjugation arguing that the plays and the aspects of those plays that we have chosen to emphasize tell us more about our own assumptions than about the beliefs that informed the responses of Shakespeare's first audiences Chapter 4 Boys will be Girls explores the consequences for women of the use of male actors to play women's roles Chapter 5 The Lady's Reeking Breath turns to the sonnets the texts that seem most resistant to feminist appropriation to argue that Shakespeare's rewriting of the idealized Petrarchan lady anticipates modern feminist critiques of the essential misogyny of the Petrarchan tradition The final chapter Shakespeare's Timeless Women surveys the implication of Shakespeare's female characters in the process of historical change as they have been repeatedly updated to conform to changing conceptions of women's nature and women's social roles serving in ever changing guises as models of an unchanging universal female nature

Women's Re-visions of Shakespeare Marianne Novy, 1990

The Violence of Representation (Routledge Revivals) Nancy Armstrong, Leonard Tennenhouse, 2014-06-17 First published in 1989 this collection of essays brings into focus the history of a specific form of violence that of representation The contributors identify representations of self and other that empower a particular class gender nation or race constructing a history of the west as the history of changing modes of subjugation The essays bring together a wide range of literary and historical work to show how writing became an increasingly important mode of domination during the modern period as ruling ideas became a form of violence in their own right This reissue will be of particular value to literature students with an interest in the concept of violence and the boundaries and capacity of discourse

Women and Shakespeare Sarah Parrish, 1990-12

WOMEN OF SHAKESPEARE Frank 1855-1931 Harris, 2016-08-27

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