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Indeed; the postmodern world does and continues to embrace his works wholeheartedly. When approached in a historical manner, aesthetics provide mediation between Renaissance and the age of post modernity that is not a dismissal of history but a representation or re-interpretation of history. The postmodernists explore the inter relationship between Shakespeare and 20th contemporary culture by discovering postmodernist themes, tendencies and attitudes within his literary works. In both Othello and Merchant of Venice there are several instances in which the nonwhites and non-Christian characters are marginalized and rendered victims of outright racism. Though Shakespeare inherited an environment of racial tensions and uses racial stereotypes in his plays he often challenges racial attitudes. Hath not a Jew hands, organs, dimensions ,senses affections, passionsâ€? If you prick us do we not bleed? Issues like patriarchy, gender and sex role appear again and again in his play. Even Kate,as Toril Moi observes: His Roman-history plays suggest that economic and political systems are not everlasting but only stages in the development of society. His plays also offer a critique of the new capitalism by showing the extent to which it can be applied to time. In Henry IV Hal acts as a kind of temporal financier investing time according to sound economic principles in order to redeem it at a high rate of return. However, it is difficult to state whether a relationship in Shakespeare is truly erotic or if, it is only the views that our modern society is placing on it. Postmodernism replaces traditional values with an eclecticism of styles and genres. Pastiche is an important feature of postmodernism which puts together a plethora of references, allusions copies and altered versions of other texts to create a unique narrative or to comment on situations in post modernity. It documents the illusive and allusive strategies that infuse authorship with life in two historical periods. By employing pastiche as a cinematic device Luhrmann has tried to pay homage to Shakespeare by making him accessible to the street sweeper as well as the Queen of England. It was the hallmark of Renaissance and Shakespeare is no exception to it. Over the centuries, Shakespeare has been accused of plagiarism on grounds that he pirated phrases, lines and even entire poems. He is charged with plundering the plots of Boccaccio, Plutarch, Marlowe and Green also. The postmodernists challenge the distinction between high and low culture and highlight texts which work as hybrid blends of the two. Shakespeare introduced ghost on the stage and alluded to popular cultural references in his plays only to meet the demands of popular culture. However, he elevated low culture to high culture and provided some sort of transcendence of ordinary reality to the audience through excellence of expressions and speech patterns. All that exists is the operation of Divine Justice which may be sometimes abrupt and direct and sometimes devious and slow. Over and over in Hamlet, chance turns into a larger design and randomness becomes retribution. Stephen Greenblatt argues that the literature of Renaissance prefigures the postmodernist concern with the indeterminacy and relativism of truth. Post moderns have come to believe that mankind cannot find absolute truth and have given up the search for it, resulting in indefiniteness or inconclusiveness. For instance, Hamlet is regarded as insane by his friends and family. Hamlet seems to be insane and in the moral universe, appearance and reality have become indistinguishable. In fact, his insanity is defined by his inability to distinguish between reality and appearance as in his rebuke to his mother: Instead of the modernist quest for me in a chaotic world , the postmodern authors eschew the possibility of meaning. Shakespeare has not become obsolete in the postmodern age; rather he continues to thrive still by way of a growing number of Shakespearean troupes and festivals, the reconstruction of the Globe theatre, websites, stage productions and films. Indeed, Shakespeare has already become postmodern: Sylvan Barnet, New York:

Chapter 2 : Shakespeare Criticism

This article is a collection of critical quotations and other criticism against William Shakespeare and his works.. Shakespeare enjoyed recognition in his own time, but in the 17th century, poets and authors began to consider him as the supreme dramatist and poet of all times of the English language.

As a result, the exhibition showcases mostly male editors and publishers until we reach the twentieth century. Hannah Whitmore, our widow publisher of *The Merchant of Venice*, is a notable exception. However, this is not to say that women were not involved in building Shakespeare in the early modern era. In fact, it is said that the first critical essay ever written on Shakespeare was by Margaret Cavendish, Duchess of Newcastle, in In the eighteenth century, a number of other female critics published works on Shakespeare, some of which are held here in the Small Library. Shown here are first English and Irish editions. M7 , PR What follows is an apotheosis of William Shakespeare. As if warring with all of France and not just Voltaire whose terrible translations she ridicules , she defends Shakespeare for not following all the rules of classical drama, declaring that his plays are more natural for their irregularities than the artificial plays of the French. Additionally, she is one of the earlier critics to take his history plays seriously, arguing that they are excellent vehicles for moral instruction, which, in her view, is the aspiration of all drama. Irish playwright, novelist, and actor Elizabeth Griffith. Like Montagu, she also defends Shakespeare from Voltaire, who criticizes Shakespeare for breaking from the classical unities of time, place, and action. In response, Griffith invents a fourth unity: Elizabeth Montagu is on the right, wearing a red cape with a cup in her hand. Elizabeth Griffith is seated on the right in white with a hand on her cheek. Elizabeth Inchbald Our last Elizabeth is an author, playwright, and actor who was perhaps a little too outrageous to be considered one of the nine living muses of Great Britain, but she and Shakespeare have that moral condemnation in common. Elizabeth Simpson ran away from home at the age of nineteen to become an actor despite having a stammer and no place to go. Yet today, she is best remembered for her novels, particularly *A Simple Story* This is a play which all men admire , and which most women dislike. Unlike the other Elizabeths, who mostly focused on morality and genius, Inchbald was condemned for daring to be a female critic: His work and success, like theirs, trespassed social and moral boundaries.

Chapter 3 : SAMPLE READING LIST: Shakespeare | Department of English and Comparative Literature

Bibliographical footnotes On the principles of Shakespeare interpretation / G. Wilson Knight -- Planes of reality / S.L. Bethell -- Development of Shakespeare's imagery: introduction / Wolfgang Clemen -- Life of our design: the function of imagery in the poetic drama / Alan S. Downer -- How many children had Lady Macbeth?

This play, ye Critics, shall your fury stand, Adorned and rescued by a blameless hand. Here, Shakespeare is made both to recognize his own lack of sophistication and to approve the neoclassical polish added by Granville. Joseph Addison, That noble extravagance of fancy, which he had in so great perfection, thoroughly qualified him to touch But every single character in Shakespeare is as much an Individual as those in Life itself; it is as impossible to find any two alike; and such as from their relation or affinity in any respect appear most to be Twins will upon comparison be found remarkably distinct. I will conclude by saying of Shakespeare, that with all his faults, in comparison of those that are more finished and regular, as upon an ancient majestick piece of Gothick architecture, compared with a neat modern building: Nor does the whole fail to strike us with greater reverence, though many of the parts are childish, ill-placed, and unequal to its grandeur. He had a genius full of strength and fertility, natural and without any spark of good taste and any knowledge of the rules. The Time, which alone makes the reputation of men, at the end made their faults respectable. The most gigantic and bizarre ideas of this author have earned, after two hundred years, the right to be considered sublime. Dennis and Rymer think his Romans not sufficiently Roman; and Voltaire censures his kings as not completely royal. These are the petty cavils of petty minds. The form, the characters, the language, and the shows of the English drama are his. Other poets display cabinets of precious rarities, minutely finished, wrought into shape, and polished unto brightness. Shakespeare opens a mine which contains gold and diamonds in unexhaustible plenty, though clouded by incrustations, debased by impurities, and mingled with a mass of meaner minerals. Goethe, Writings on literature: Follow up the wires with its simple plot developments. For the description of the characters we can to imagine certain pictures, but we must, indeed, through a series of words and speeches, to experiment what is happening internally, and here all who are part of the story seem to have combined not leave anything obscure or in doubt. He enters the world as it is spirit. For both, nothing is hidden; but as the work of the spirit of the world is to store mysteries before the action, or even after, the meaning of the poet is going to reveal the mystery, making us confident before the action, or just in run it. Wish and duty trying to put itself in balance in his plays; both are faced with violence, but always so that the wish is at a disadvantage. Thy works are not as those of other men, simply and merely great works of art; but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, like frost and snow, rain and dew, hail-storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too much or too little, nothing useless or inert but that, the further we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had seen nothing but accident! Thomas Carlyle, England, before long, this Island of ours, will hold but a small fraction of the English: And now, what is it that can keep all these together into virtually one Nation, so that they do not fall out and fight, but live at peace, in brotherlike intercourse, helping one another? This is justly regarded as the greatest practical problem, the thing all manner of sovereignties and governments are here to accomplish: Acts of Parliament, administrative prime-ministers cannot. America is parted from us, so far as Parliament could part it. Call it not fantastic, for there is much reality in it: Here, I say, is an English King, whom no time or chance, Parliament or combination of Parliaments, can dethrone! This King Shakespeare, does not he shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strongest of rallying-signs; indestructible; really more valuable in that point of view than any other means or appliance whatsoever? We can fancy him as radiant aloft over all the Nations of Englishmen, a thousand years hence. From Paramatta, from New York, wheresoever, under what sort of Parish-Constable soever, English men and women are, they will say to one another: In a morning, sitting in front of the house, the young man asks: The old serene man reply: I expected to receive a powerful aesthetic pleasure, but having read, one after the other, works regarded as his best:

Several times I read the dramas and the comedies and historical plays, and I invariably underwent the same feelings: At the present time, before writing this preface, being desirous once more to test myself, I have, as an old man of seventy-five, again read the whole of Shakespeare, including the historical plays, the "Henrys," "Troilus and Cressida," "The Tempest," "Cymbeline," and I have felt, with even greater force, the same feelings, "this time, however, not of bewilderment, but of firm, indubitable conviction that the unquestionable glory of a great genius which Shakespeare enjoys, and which compels writers of our time to imitate him and readers and spectators to discover in him non-existent merits," thereby distorting their aesthetic and ethical understanding, "is a great evil, as is every untruth. Yet the language so lovely! Sigmund Freud, The same consideration applies also to the remarkable case of William Shakespeare of Stratford. What is he up to? He is holding the mirror up to nature. In the early minor sonnets he talks about his works outlasting time. I find Shakespeare particularly appealing in his attitude towards his work. Shakespeare never takes himself too seriously. Why he attempted it at all is an insoluble puzzle; under compulsion of what experience he attempted to express the inexpressibly horrible, we cannot ever know. We need a great many facts in his biography; and we should like to know whether, and when, and after or at the same time as what personal experience, he read Montaigne, II. We should have, finally, to know something which is by hypothesis unknowable, for we assume it to be an experience which, in the manner indicated, exceeded the facts. We should have to understand things which Shakespeare did not understand himself. Essays on Poetry and Criticism. I longed to devise a setting in which the trees might really march to war. As soon as one sees this, one cannot help asking what Shakespeare thought about a good regime and a good ruler. He spontaneously knew how to translate some typical tension or conflict of his society into terms of variously interrelated personalities "and his function as a dramatist was to let that whole complexity act itself out, by endowing each personality with the appropriate ideas, images, attitudes, actions, situations, relationships, and fatality. Perhaps in this sense Shakespeare never wrote the ideal Shakespearean play; but again and again he came close to it. For what he believed in above all was the glory of his trade itself, which is to say, the great humaneness of the word. Networks of nonsensical relationship act upon speeches and plays the way a patina does upon artwork in metal. They smooth across seams and deny them without obliterating them. Grosser examples of the effect have been noted in literature ever since people started analyzing double plots and noticing echoing situations and spotting thematic common denominators and sustained patterns of imagery. Shakespeare is the Canon. He sets the standard and the limits of literature.

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Literary criticism During his own lifetime and shortly afterward, Shakespeare enjoyed fame and considerable critical attention. Jonson objected when Shakespeare dramatized history extending over many years and moved his dramatic scene around from country to country, rather than focusing on 24 hours or so in a single location. And in fact most productions of Shakespeare on the London stage during the Restoration did just that: Eighteenth century This critical view persisted into the 18th century as well. Romantic critics For Romantic critics such as Samuel Taylor Coleridge in the early 19th century, Shakespeare deserved to be appreciated most of all for his creative genius and his spontaneity. For Goethe in Germany as well, Shakespeare was a bard, a mystical seer. Most of all, Shakespeare was considered supreme as a creator of character. Maurice Morgann wrote such character-based analyses as appear in his book *An Essay on the Dramatic Character of Sir John Falstaff*, where Falstaff is envisaged as larger than life, a humane wit and humorist who is no coward or liar in fact but a player of inspired games. In the theatre of the Romantic era, Shakespeare fared less well, but as an author he was much touted and even venerated. Philological research established a more reliable chronology of the work than had been hitherto available. Edward Dowden, in his *Shakespeare: Elmer Edgar Stoll*, in *Art and Artifice in Shakespeare*, stressed the ways in which the plays could be seen as constructs intimately connected with their historical environment. Playacting depends on conventions, which must be understood in their historical context. Other scholarly studies examined censorship, the religious controversies of the Elizabethan era and how they affected playwriting, and the heritage of native medieval English drama. Studies in the history of ideas have examined Elizabethan cosmology, astrology, philosophical ideas such as the Great Chain of Being, physiological theories about the four bodily humours, political theories of Machiavelli and others, the skepticism of Montaigne, and much more. Shakespeare on Theatre ; Sidebar: Shakespeare and the Liberties ; Sidebar: New Criticism As valuable as it is, historical criticism has not been without its opponents. Knights, Derek Traversi, Robert Heilman, and many others, urging a more formalist approach to the poetry. Studies of imagery, rhetorical patterns, wordplay, and still more gave support to the movement. At the commencement of the 21st century, close reading remained an acceptable approach to the Shakespearean text. New interpretive approaches Shakespeare criticism of the 20th and 21st centuries has seen an extraordinary flourishing of new schools of critical approach. Psychological and psychoanalytic critics such as Ernest Jones have explored questions of character in terms of Oedipal complexes, narcissism, and psychotic behaviour or, more simply, in terms of the conflicting needs in any relationship for autonomy and dependence. Mythological and archetypal criticism, especially in the influential work of Northrop Frye, has examined myths of vegetation having to do with the death and rebirth of nature as a basis for great cycles in the creative process. Conversely, some criticism has pursued a vigorously iconoclastic line of interpretation. Jan Kott, writing in the disillusioning aftermath of World War II and from an eastern European perspective, reshaped Shakespeare as a dramatist of the absurd, skeptical, ridiculing, and antiauthoritarian. For further discussion of later interpretations of Shakespeare, see Sidebar: Viewing Shakespeare on Film ; Sidebar: He also caught the imagination of many academic critics who were chafing at a modern political world increasingly caught up in image making and the various other manipulations of the powerful new media of television and electronic communication. A number of the so-called New Historicists among them Stephen Greenblatt, Stephen Orgel, and Richard Helgerson read avidly in cultural anthropology, learning from Clifford Geertz and others how to analyze literary production as a part of a cultural exchange through which a society fashions itself by means of its political ceremonials. Mikhail Bakhtin was another dominant influence. In Britain the movement came to be known as Cultural Materialism; it was a first cousin to American New Historicism, though often with a more class-conscious and Marxist ideology.

Chapter 5 : Shakespeare Criticism: An Annotated Bibliography

Reissuing works originally published between and , this set brings back into print early volumes from the Shakespearean Criticism Series originally edited by Joseph Price. The books present selections of renowned scholarship on each play, touching on performances as well as the dramatic.

Share via Email Detail of a painting of Shakespeare, claimed in to be the only authentic image made during his life, dating from about 1590 but since questioned. The sonnets are close to being one such cultural cipher. Then there was the literary dinner party. A hideously exposed bluff prompted me to re-examine my avowed familiarity. I took a straw poll. Everyone said they loved the sonnets, all right; but they all named the same 10 poems. And some of those were pretty bad. The deadly boring Sonnet 12 came up a lot: Its reputation seems to have been made by the fact that someone decided it would be fun to teach to schoolchildren. Others, such as the devastatingly insightful Sonnet 130. Even more distressingly, more than one perfectly well-read individual remarked: So I started to make a list of questions: Do the sonnets contain what we believe them to contain? Are they still useful to us? Do these poems still move us, speak to us, enlighten us? First, a word about the sonnets themselves. They consist of poems first published in as Shakespeare's Sonnets. They can be neatly divided into three main groups. These are the so-called "procreation sonnets", in which Shakespeare urges an unnamed young man to marry and reproduce, so his beauty will survive. The second is a sequence of poems addressed, apparently, to the same Young Man. In gut-wrenching, febrile, tormented detail, they chart the whole narrative of a love affair. Then we have a strange line poem, whose "absent couplet" seems to invoke the absent couple, and symbolise the end of the affair. My reasoning is simple: However the date refers to an isolated piece of juvenilia. Sonnet 130 is a sonnet so bad that only the likely youth of its author can be offered up as an excuse, while the so-called "dating sonnets" seem to imply that the larger part of the project was likely over some time before. Most folk still argue that the poems were written in a six- or seven-year span in the mid-1590s. Indeed, Francis Meres refers to them in 1598. What we do know is that the sonnets were part of an extraordinary fashion for sonnet-cycles in the 1590s. These were wildly competitive affairs. The bar had been set high by Sir Philip Sidney with the sonnets of Astrophil and Stella, which had been in private circulation from the early 1580s. A poet would be judged on more than the length of his sequence, of course, but size still counted for a lot, and padding was rife. And to hell with breeding 130 "the power of my own verse will keep your beauty immortal. I still have no settled opinion on the matter, but the poems do seem to have a clear dramatic narrative. Of course he was. Arguably he was bisexual, of sorts, but his heart was never on his straight side. The argument in favour is simple. Third, read the poems, then tell me these are "pure expressions of love for a male friend" and keep a straight face. This is a crazy, all-consuming, feverish and sweaty love; love, in all its uncut, full-strength intensity; an adolescent love. The effect is extraordinary: But do these poems still speak to us of love in the same way? An honest answer to: So rather than lock myself in the library for six months, I wrote my commentaries on the poems while awake, bored, half-asleep, full of cold, drunk, exhausted, serene, smart, befuddled and stupid. I wrote on the train, in bed, in the bath and in my lunch-break; I wrote them while I was fed up marking papers, or stuck on Bioshock on the Playstation, while I was watching the bairns, Family Guy or the view out of the window. The idea was to find a way of giving the sonnets more of a direct and personal reading than they usually receive. This requires making a firm distinction between two kinds of reading. Most literary criticism, whether academic or journalistic, is ideally geared up for "secondary reading" 130 "by which I mean all that stuff that requires us to generate some kind of secondary text 130" a commentary, an exegesis, a review and so on. The poem has much more direct designs on us. Its plan was to make us weep or change our opinion of something forever. The sonnets are no different, but currently give the appearance of being approachable only via a scholarly commentary. As, in one sense, they are: But what sometimes gets lost in their brilliant textual analyses is the poem itself. Direct readings are a bit different. They give us three things, I think: We can usually get all this without generating a secondary text, through the simple act of rereading 130" rereading being what is most distinct about the act of reading poetry, and the reason poetry books are so thin. Indeed we do this as instinctively as we meet the eyes of a stranger when they walk into the

room; not to do so strikes me as perverse, and denies a sound human instinct. Why should we approach the sonnets any differently? I also wanted to try to bring a bit of sanity to the discussion of how Shakespeare wrote these crazy poems in the first place. Twice I found myself on my hands and knees, taping the book back together after it had bounced off the wall. Form, in other words, allows him to draw some assuagement from the very source of the agony itself. So I decided to try to honour this sense of free play by taking as different an approach as the individual poem might itself prompt. The black mass of Sonnet As to whether the Young Man was Henry Wriothsesley or William Herbert, I have nothing to contribute but even more confusion than there was before. The Dark Lady is, I think, utterly unknowable – not least because Shakespeare uses her as more of a cipher, a focal point for his self-hating-fuelled misogyny. I do think of this as the most oddly impressive aspect of the sonnets. Yet the plays abound with depictions of strong women – women of real agency, wisdom, power and character. This strikes me as a psychological miracle. One of my more original or most likely wrong contributions to all this idiotic speculation came through a bit of amateur sleuth-work in Sonnet 86, the most famous of the "rival poet" sonnets. Here, Shakespeare accuses another poet of ruining his own work: Too many poets, too few muses. For Shakespeare, the prospect of hot-musing was deeply repugnant. However, in the middle of this poem, we find strange lines that many commentators pass over in silence: I feel this must be right. This must have driven him crazy. Kit Marlowe and Shakespeare were friends, literary rivals, drinking buddies, likely collaborators; and as identically matched, world-beating talents and almost exact coevals, the two will have identified deeply with each another. Affable is just a heartbreaking touch. Not only was Marlowe a ghost – one meaning of the word familiar – he was also "familiar" in the senses of close, often-encountered, recently-dead and "on a family footing". Marlowe, we think, worked as a secret agent or "intelligencer" in the proto-secret service that Francis Walsingham set up for Elizabeth I, and in all likelihood conducted espionage abroad. Surely this would have come out over a pint of ale or six? Nothing, surely, would have delighted Shakespeare more than the thought of the ghost of Marlowe gulling the proud Chapman with false intelligence, and it will have offered him some comfort in his fight for the muse of Wriothsesley. And there I rest my shaky and conveniently mutually supportive case. Here is not the place to elaborate, but suffice to say that the square of the sonnet exists for reasons which are almost all direct consequences of natural law, physiological and neurological imperatives, and the grain and structure of the language itself. Or to put it another way: Sonnets express a characteristic shape of human thought, and are, after a bit of practice, very easy to write. No one ever blew into language and got a sestina or a villanelle – one reason I hate the damn things, two or three by Elizabeth Bishop and Auden apart. The audience can tell. Shakespeare modernised the form of the sonnet, and transformed it from a stylised, courtly love shtick to a fluent and flexible form that could turn itself to any subject. None of this was accomplished by flailing "innovation", and this, I think, is the real poetic miracle of the sonnets. His strategy was twofold. Second, he did this with a minimum of experiment, writing the form into transparency, until it became as effortless as breathing. In other words, he converted the rules of the sonnet to motor skills. The form was then freed from its own expectations, and able to engage with any idea or theme where it might identify the motif of its little golden square.

Chapter 6 : Othello: A Survey of Criticism :: Internet Shakespeare Editions

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For a brief review of some of the "classics" of Shakespeare criticism: An anthology of well-known writers on Shakespeare. A Short History of Shakespearean Criticism. As the title suggests, Eastman describes the major developments in Shakespearean criticism from Ben Johnson to about E15 Siegel, Paul N. Major Shakespearean Criticism Since Johnson. An anthology of major critics from the 18th century to the middle of the 20th century. S45 Anthologies of Criticism Bloom, Harold, ed. A collection of essays by various authors organized by genre, in the Modern Critical Views series. One volume each on the tragedies, comedies and romances, and histories and poems W Comedies Location: W49 Histories and Poems Location: W48 Callighan, Dymrna, ed. A Feminist Companion to Shakespeare. Essays by contemporary feminist scholars on topics involving gender in the context of racial and sexual politics. F45 Dollimore, Jonathan and Alan Sinfield, eds. Essays in Cultural Materialism. Feminist Criticism of Shakespeare. Well-known anthology of essays by pioneering feminist critics through the s. W6 McDonald, Russ, ed. An Anthology of Criticism and Theory, Each chapter begins with a brief description of the methodology involved, followed by essays by well-known exponents of each approach. S Parker, Patricia and Geoffrey Hartmann, eds. Shakespeare and the Question of Theory. Essays mostly by deconstructionists of the mid-eighties. Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare. B3 Belsey, Catherine. Shakespeare and the Loss of Eden: Well-researched study by a British cultural historian. Belsey discusses the ways in which selected plays demonstrate changes in family dynamics during the Renaissance. F35 B45 Dusi, Juliet. Shakespeare and the Nature of Women. A good starting point for anyone interested in the history of feminist criticism of Shakespeare. She is one of the "founding mothers" in this area. Critical Studies in Shakespearean Drama. Early work by this versatile Marxist critic. Older, but still cited. His goal is to demystify the view of Shakespeare as a "universal genius" by using a lesser-known non-fictional Renaissance documents to draw parallels between the plays and contemporary events. G Jardine, Lisa. Essays by a solid historical critic. See also her earlier but still valuable Still Harping on Daughters: Women and Drama in the Age of Shakespeare. J37 Kermode, Frank. K47 Kernan, Alvin. Theater in the Stuart Court. Deeply embedded in the history of the time, this book is credited with being more "reader friendly" than much New Historicist writing. K47 Keyishian, Harry. The Shapes of Revenge: Victimization, Vengeance and Vindictiveness in Shakespeare. A recent contribution to the literature on this theme, this book analyses the treatment of revenge in a variety of plays, with a particular interest in the psychology of revenge. R46 K48 Neely, Carol. A pioneering study of this subject, this is another reader-friendly book which has paved the way for later critical works. L6 N44 Parker, Priscilla. Shakespeare From the Margins. This original and eccentric work focuses on linguistic, cultural, and canonical issues, considering "marginal" plays in non-chronological order, approaching major plays through the less canonical. Raises important questions about critical practices. P8 P37 Roberts, Jeanne. Geography, Genus, and Gender. Roberts examines the boundaries between "culture" and "wild", both in the geographical and social senses. She sees the struggle further as a gendered one, with woman as the patriarchy-threatening outsider. R58 Ryan, Kiernan. R93 Weimann, Robert. An expert on the Renaissance theater, Weimann is interested here in the "doubleness" of "pen and voice", or writing and performance. W45 Studies by Genre Adams, Roberts. One of the few book-length studies of the late romances as a group. Shakespeare and the Uses of Comedy. Has chapters on 14 of the major comedies. Bryant resists what he sees as the compartmentalizing of the comedies into subdivision and prefers to deal with them from the viewpoint of their universal values, seeing them as all of a piece. B75 Collins, Michael J. Essays on the Early Comedies. A good collection of recent essays on the early comedies including a chapter on teach the early comedies. S Gay, Penny. As She Likes It: G 38 Hillman, Richard. Hillman is particularly interested in how Shakespeare challenges our ideas of genre. Focuses on the middle period, so-called "festive comedies". M36 Ornstein,

Robert. From Roman Farce to Romantic Mystery. Lucid, reader-friendly book on the comedies, emphasizing character and theme. O76 Ryan, Kiernan, ed. S48 Teague, Frances. A collection of essays centered on the idea of the comic in Shakespeare. Not all are about comedies as such. Although written earlier, the works by C. The Development of Shakespearean Comedy and Romance, remain important and are often cited. A28 The Tragedies Dollimore, Jonathon. Book of the dynamics of ideology and power from the perspective of a leading British cultural materialist scholar. Shakespearean Tragedy and Gender. An anthology of essays by recent feminist critics on gender issues in Shakespearean tragedy. S Mack, Maynard. Reflections Chiefly on the Tragedies. Writing for a general audience, Mack looks mainly at the 7 major tragedies with an eye toward what has made them last, despite differences in historical period, customs and values. M Mangan, Michael. Like the companion volume on the comedies, a useful introduction to the tragedies. M McAlindon, T. Sees the tragic cosmos as one in which duality and polarization are more crucial than the idea of a stable, universal hierarchy. Covers the 7 major tragedies. M37 Zimmerman, Susan, ed.

Chapter 7 : Shakespearean Criticism | Layman Poupard Publishing

Popular Shakespeare Criticism Books (showing of) Shakespeare After All (Paperback) by. The Age of Shakespeare (Modern Library Chronicles) by.

Chapter 8 : modern shakespearean criticism | Download eBook pdf, epub, tuebl, mobi

Othello criticism became increasingly politically charged as scholars debated the play's relation to modern conceptions of race and racism. For some the play came to be about "a black man whose humanity is eroded by the cunning and racism of whites" (Cowhig 7), while for others it was an antiracist polemic that "in its fine scrutiny of the.

Chapter 9 : Shakespeare's sonnets by Don Paterson | Culture | The Guardian

Shakespearean Criticism: Excerpts from the Criticism of William Shakespeare's Plays and Poetry, from the First Published Appraisals to Current Evaluations. (Gale Research,). Useful for looking up or checking facts or critical statements, this multi-volume work is found in the Reference section.