



# Talking Back to Shakespeare

Martha Tuck Rozett

# Talking Back To Shakespeare

**Stephen Longstaffe**



## **Talking Back To Shakespeare:**

*Talking Back to Shakespeare* Martha Tuck Rozett, 1994 This book is about the way in which Shakespeare's plays have inspired readers to talk back and about some of the forms such talking back can assume It is also about the way different interpretive communities including students read their cultural political and moral assumptions into Shakespeare's plays appropriating and transforming elements of plot character and verbal text while challenging what they see as the ideological premises of the plays Texts that talk back to Shakespeare pose questions offer alternatives take liberties and fill in gaps Some of the transformations discussed in *Talking Back to Shakespeare* challenge deeply held assumptions such as for instance that Hamlet is a tragic hero and Shylock a stereotypical grasping usurer Others invent prior or subsequent lives for Shakespeare's characters women characters in particular so as to account for their actions and imagine their lives more fully than Shakespeare chooses to do Very few of these works have received much critical attention and some are virtually unknown or forgotten Rather than a comprehensive study of Shakespeare transformations *Talking Back to Shakespeare* is an innovative exploration of the kinship between the kind of talking back that occurs in the classroom and the kind to be found in texts produced by writers who rewrite some of Shakespeare's most frequently taught and performed plays Such re-visioning unsettle the cultural authority of the plays and expose the accumulated lore that surrounds them to probing often irreverent scrutiny Much of the talking back comes from marginalized readers women like Lillie Wyman author of *Gertrude of Denmark* An Interpretive Romance and other nineteenth century women critics or Jewish writers like Arnold Wesker whose play *The Merchant* transforms the relationship between Antonio and Shylock Some talking back comes from an international collection of oppositional voices of the 1960s including Charles Marowitz Aime Cesaire Eugene Ionesco and Joseph Papp *Talking Back to Shakespeare* ranges from popular books like the recent Pulitzer Prize winning novel *A Thousand Acres* by Jane Smiley to obscure seldom read ones like Percy MacKaye's ambitious four play prequel *The Mystery of Hamlet* King of Denmark What these published texts share with student journal entries and transformations is the assumption familiar to postmodern readers that Shakespeare's plays are essentially unstable culturally determined constructs capable of acquiring new meanings and new forms By bringing together these two kinds of talking back Rozett challenges the traditional separation between critical and pedagogical inquiry that has until recently dominated English studies

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**Women Talk Back to Shakespeare** Jo Eldridge Carney, 2021-10-27 This study explores more recent adaptations published in the last decade whereby women either authors or their characters talk back to Shakespeare in a variety of new ways Talking back to Shakespeare a term common in intertextual discourse is not a new phenomenon particularly in literature For centuries women writers novelists playwrights and poets have responded to Shakespeare with inventive and often transgressive retellings of his work Thus far feminist scholarship has examined creative responses to Shakespeare by women writers through the late twentieth century This book

brings together the then of Shakespeare with the now of contemporary literature by examining how many of his plays have cultural currency in the present day Adoption and surrogate childrearing gender fluidity global pandemics imprisonment and criminal justice the intersection of misogyny and racism these are all pressing social and political concerns but they are also issues that are central to Shakespeare's plays and the early modern period By approaching material with a fresh interdisciplinary perspective *Women Talk Back to Shakespeare* is an excellent tool for both scholars and students concerned with adaptation women and gender and intertextuality of Shakespeare's plays

**Shakespeare and Appropriation** Christy Desmet, Robert Sawyer, 2013-01-11 The vitality of our culture is still often measured by the status Shakespeare has within it Contemporary readers and writers continue to exploit Shakespeare's cultural afterlife in a vivid and creative way This fascinating collection of original essays shows how writers efforts to imitate contradict compete with and reproduce Shakespeare keep him in the cultural conversation The essays analyze the methods and motives of Shakespearean appropriation investigate theoretically the return of the repressed author in discussions of Shakespeare's cultural function put into dialogue theoretical and literary responses to Shakespeare's cultural authority analyze works ranging from nineteenth century to the present and genres ranging from poetry and the novel to Disney movies

**Canon Fanfiction** Christine Schott, 2023-01-30 Several scholarly fields investigate the reuse of source texts most relevantly adaptation studies and fanfiction studies The limitation of these two fields is that adaptation studies focuses narrowly on retelling usually in the form of film adaptations but is not as well equipped to treat other uses of source material like prequels sequels and spinoffs On the other hand fanfiction studies has the broad reach adaptation studies lacks but is generally interested in underground production rather than material that goes through the official publication process and thus enters the literary canon This book sits in the gap between these fields discussing published novels and their contribution to the scholarly engagement with their pre and early modern source material as well as applying that creative framework to the teaching of literature in the college classroom

**Re-playing Shakespeare in Asia** Poonam Trivedi, Minami Ryuta, 2010-01-31 In this critical volume leading scholars in the field examine the performance of Shakespeare in Asia Emerging out of the view that it is in play or performance and particularly in intercultural multicultural performance that the cutting edge of Shakespeare studies is to be found the essays in this volume pay close attention to the modes of transference of the language of the text into the alternative languages of Asian theatres to the history and politics of the performance of Shakespeare in key locations in Asia to the new Asian experimentation with indigenous forms via Shakespeare and the consequent revitalizing and revising of the traditional boundaries of genre and gender and to Shakespeare as a cultural capital world wide Focusing specifically on the work of major directors in the central and emerging areas of Asia Japan China India Korea Taiwan Singapore Indonesia and the Philippines the chapters in this volume encompass a broader and more representative swath of Asian performances and locations in one book than has been attempted till now

**Shakespeare and Latinidad** Trevor Boffone, Carla Della

Gatta,2021-06-30 Shakespeare and Latinidad is a collection of scholarly and practitioner essays in the field of Latinx theatre that specifically focuses on Latinx productions and appropriations of Shakespeare s plays Imagining Shakespeare's Wife

Katherine West Scheil,2018-06-28 What has been the appeal of Anne Hathaway both globally and temporally over the past four hundred years Why does she continue to be reinterpreted and reshaped Imagining Shakespeare s Wife examines representations of Hathaway from the earliest depictions and details in the eighteenth century to contemporary portrayals in theatre biographies and novels Residing in the nexus between Shakespeare s life and works Hathaway has been constructed to explain the women in the plays but also composed from the material in the plays Presenting the very first cultural history of Hathaway Katherine Scheil offers a richly original study that uncovers how the material circumstances of history affect the later reconstruction of lives

**Adaptation and Appropriation** Julie Sanders,2015-11-19 From the apparently simple adaptation of a text into film theatre or a new literary work to the more complex appropriation of style or meaning it is arguable that all texts are somehow connected to a network of existing texts and art forms In this new edition Adaptation and Appropriation explores multiple definitions and practices of adaptation and appropriation the cultural and aesthetic politics behind the impulse to adapt the global and local dimensions of adaptation the impact of new digital technologies on ideas of making originality and customization diverse ways in which contemporary literature theatre television and film adapt revise and reimagine other works of art the impact on adaptation and appropriation of theoretical movements including structuralism post structuralism postcolonialism postmodernism feminism and gender studies the appropriation across time and across cultures of specific canonical texts by Shakespeare Dickens and others but also of literary archetypes such as myth or fairy tale Ranging across genres and harnessing concepts from fields as diverse as musicology and the natural sciences this volume brings clarity to the complex debates around adaptation and appropriation offering a much needed resource for those studying literature film media or culture

1 Henry IV Stephen Longstaffe,2011-08-18 An introduction to Shakespeare s I Henry IV introducing its critical and performance history current critical landscape and new directions in research on the play

Adapting King Lear for the Stage Lynne Bradley,2016-03-16 Questioning whether the impulse to adapt Shakespeare has changed over time Lynne Bradley argues for restoring a sense of historicity to the study of adaptation Bradley compares Nahum Tate s History of King Lear 1681 adaptations by David Garrick in the mid eighteenth century and nineteenth century Shakespeare burlesques to twentieth century theatrical rewritings of King Lear and suggests latter day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society In identifying and relocating different adaptive gestures within this historical framework Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation Focusing on works such as Gordon Bottomley s King Lear s Wife 1913 Edward Bond s Lear 1971 Howard Barker s Seven Lears 1989 and the Women s Theatre Group s Lear s Daughters 1987 Bradley theorizes

that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection She suggests that this new interaction provides constituent groups such as the feminist collective who wrote *Lear's Daughters* a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays

*The Folger Guide to Teaching Romeo and Juliet* Peggy O'Brien, 2024-11-12 Created by experts from the world's largest and most well respected Shakespeare archive The Folger Guide to Teaching Romeo and Juliet provides an innovative approach to teaching and understanding one of Shakespeare's most well known plays Romeo and Juliet is one of Shakespeare's most well known plays and certainly the one most commonly taught in schools It's the story of star crossed young lovers who can't come together because they live in a society governed by blood feuds violent duels and acts of retribution Shakespeare's tale of Romeo and Juliet the adults who fail to help them and the price that is ultimately paid by so many is a moving story that gives us some of the most familiar and memorable passages in the English language The Folger Guides to Teaching Shakespeare series is created by the experts at the Folger Shakespeare Library the nation's largest archive of Shakespeare material and a leading center for both the latest scholarship and education on all things Shakespeare Based on the proven Folger Method of teaching and informed by the wit wisdom and experiences of classroom teachers across the country the guides offer a lively interactive approach to teaching and learning Shakespeare offering students and readers of all backgrounds and abilities a pathway to discovering the richness and diversity of Shakespeare's world Filled with surprising facts about Shakespeare insightful essays by scholars and a day by day five week teaching plan these guides are an invaluable resource for teachers students and Shakespeare fans alike

**Chinese Shakespeares** Alexander Cheng-Yuan Huang, 2009 This work concentrates on both Shakespearean performance and Shakespeare's appearance in Sinophone culture in relation to the postcolonial question

**Robert Armin and Shakespeare's Performed Songs** Catherine A. Henze, 2017-06-26 After Robert Armin joined the Chamberlain's Men singing in Shakespeare's dramas catapulted from 125 songs and 995 lines of singing per play to 344 songs and 2975 lines of singing a virtually unnoticed phenomenon In addition many of the songs became seemingly improvisatory similar to Armin's personal style as an author and solo comedian In order to study Armin's collaborative impact this interdisciplinary book investigates the songs that have Renaissance music that could have been heard on Shakespeare's stage They occur in some of Shakespeare's most famous plays including *Much Ado About Nothing* *Twelfth Night* *Hamlet* and *The Tempest* In fact Shakespeare's plays as we have them are not complete They are missing the music that could have accompanied the plays songs Significantly Renaissance vocal music far beyond just providing entertainment was believed to alter the bodies and souls of both performers and auditors to agree with its characteristics directly inciting passions from love to melancholy By collaborating with early modern music editor and performing artist Lawrence Lipnik Catherine Henze is able to provide new performance editions of seventeen songs including spoken interruptions and cuts and rearrangement of the music to

accommodate the dramatist's words Next Henze analyzes the complete songs words and music according to Renaissance literary and music primary sources and applies the new information to interpretations of characters and scenes frequently challenging commonly held literary assessments The book is organized according to Armin's involvement with the plays before during and after the comic actor joined Shakespeare's company It offers readers the tools to interpret not only these songs but also vocal music in dramas by other Renaissance playwrights Moreover Robert Armin and Shakespeare's Performed Songs written with non specialized terminology provides a gateway to new areas of research and interpretation in an increasingly significant interdisciplinary field for all interested in Shakespeare and early modern drama **Everybody's**

**Jane** Juliette Wells, 2012-01-19 The first book to investigate Jane Austen's popular significance today Everybody's Jane considers why Austen matters to amateur readers how they make use of her novels what they gain from visiting places associated with her and why they create works of fiction and nonfiction inspired by her novels and life The voices of everyday readers emerge from both published and unpublished sources including interviews conducted with literary tourists and archival research into the founding of the Jane Austen Society of North America and the exceptional Austen collection of Alberta Hirshheimer Burke of Baltimore Additional topics include new Austen portraits portrayals of Austen and of Austen fans in film and fiction and hybrid works that infuse Austen's writings with horror erotica or explicit Christianity Everybody's Jane will appeal to all those who care about Austen and will change how we think about the importance of literature and reading today **Elizabethan and Jacobean Reappropriation in Contemporary British Drama** Graham

Saunders, 2017-10-14 This book examines British playwrights' responses to the work of Shakespeare and his contemporaries since 1945 from Tom Stoppard's *Rosencrantz and Guildenstern are Dead* to Sarah Kane's *Blasted* and Jez Butterworth's *Jerusalem* Using the work of Julie Sanders and others working in the fields of Adaptation Studies and intertextual criticism it argues that this relatively neglected area of drama widely considered to be adaptation should instead be considered as appropriation as work that often mounts challenges to the ideologies and orthodoxies within Elizabethan and Jacobean drama and questions the legitimacy and cultural authority of Shakespeare's legacy The book discusses the work of Howard Barker Peter Barnes Edward Bond Howard Brenton David Edgar Elaine Feinstein and the Women's Theatre Group David Greig Sarah Kane Dennis Kelly Bernard Kopps Charles Marowitz Julia Pascal and Arnold Wesker The Oxford Handbook of

Shakespearean Comedy Heather Hirschfeld, 2018-09-06 The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare's comic enterprises It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama Several chapters take up firmly established topics of inquiry such as Shakespeare's source materials gender and sexuality hetero and homoerotic desire race and religion and they reformulate these topics in the materialist formalist phenomenological or revisionist terms of current scholarship and critical debate

Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology cross species interaction and humoral theory Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty first century Others still investigate distinct sets of plays from unexpected and often polemical angles noting connections between the comedies under inventive unpredicted banners such as the theology of adultery early modern pedagogy global exploration or monarchical rule The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up to date work in the field

*Constructing a World* Martha Tuck Rozett, 2003-01-01 Examines recent developments in historical fiction with particular attention to the way contemporary writers have portrayed Shakespearean England **Novel**

**Shakespeares** Julie Sanders, 2001 Much recent contemporary fiction by women has appropriated and adapted themes and plot structures found in Shakespearean drama This is an innovative study of these texts It considers novels by authors set in locations covering the globe

**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 Survey 74](#) Emma Smith, 2021-09-16 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for Volume 74 is Shakespeare and Education The complete set of Survey volumes is also available online at <https://www.cambridge.org/core/what-we-publish/collections/shakespeare-survey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results



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