

SHAKESPEARE'S WOMEN



Shakespeares Women Performance And Conception

Berit Åström



Shakespeare's Women Performance And Conception:

Shakespeare's Women David Mann, 2012-07-26 In this book David Mann examines the influence of the Elizabethan cross dressed tradition on the performance and conception of Shakespeare's female roles through an analysis of all 205 extant plays written for the adult theatre. The study provides both an historical context showing how performance practice developed in the era before Shakespeare and a comparative one in revealing how dramatists in general treated their female characters and the influence their characterisation had upon Shakespeare's writing. The book challenges many views of the sexual ethos of Elizabethan theatre offering instead a picture of Shakespeare which pays less attention to his supposed gender politics and more to his ability to exploit the cross dressed convention as a dramatic medium. By challenging the gay and polemical feminist accounts that currently dominate the treatment of Elizabethan cross dressing the book restores its importance as a mainstream performance topic for academics and students.

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.

Performing Widowhood on the Early Modern English Stage Asuka Kimura, 2023-01-30 The deaths of husbands radically changed women's lives in the early modern period. While losing male protection, widows acquired rare opportunities for social and economic independence. Placed between death and life, female submissiveness and male audacity, chastity and sexual awareness, or tragedy and comedy, widows were highly problematic in early modern patriarchal society. They were also popular figures in the theatre, arousing both male desire and anxiety. Now how did Shakespeare and his contemporaries represent them on the stage? What kind of costume, props and gestures were employed? What influence did actors, spectators and play space have? This book offers a fresh and incisive examination of the theatrical representation of widows by discussing the material conditions of the early modern stage. It is also the only comprehensive study of this topic covering all three phases of Elizabethan, Jacobean and Caroline drama.

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 reimagined by writers in our own time.

The Palgrave Handbook of Shakespeare's Queens Kavita Mudan Finn, Valerie Schutte, 2018-07-20 Of Shakespeare's thirty seven plays fifteen include queens This collection gives these characters their due as powerful early modern women and agents of change bringing together new perspectives from scholars of literature history theater and the fine arts Essays span Shakespeare's career and cover a range of famous and lesser known queens from the furious Margaret of Anjou in the Henry VI plays to the quietly powerful Hermione in The Winter's Tale from vengeful Tamora in Titus Andronicus to Lady Macbeth Early chapters situate readers in the critical concerns underpinning any discussion of Shakespeare and queenship the ambiguous figure of Elizabeth I and the knotty issue of gender presentation The focus then moves to analysis of issues such as motherhood intertextuality and contemporary political contexts close readings of individual plays and investigations of rhetoric and theatricality Featuring twenty five chapters with a rich variety of themes and methodologies this handbook is an invaluable reference for students and scholars and a unique addition to the fields of Shakespeare and queenship studies Winner of the 2020 Royal Studies Journal book prize

Spectrums of Shakespearean Crossdressing Courtney Bailey Parker, 2019-10-21 Since young male players were the norm during the English Renaissance were all cross dressed performances of female characters played with the same degree of seriousness Probably not Spectrums of Representation in Shakespearean Crossdressing examines these varied types of female characters in English Renaissance drama drawing from a range of play texts themselves in order to investigate if evidence exists for varying performance practices for male to female crossdressing This book argues for a reading of the representation of female characters on the English Renaissance stage that not only suggests categorizing crossdressing along a spectrum of theatrical artifice but also explores how this range of artifice enriches our understanding of the plays The scholarship surrounding cross dressing rarely makes this distinction since in our study of early modern plays we tend to accept as a matter of course that all crossdressing was essentially the same The basis of Spectrums of Representation in Shakespearean Crossdressing is that it was not

Shakespeare's Domestic Tragedies Emma Whipday, 2019-01-03 Reassess the relationship between Shakespeare's Hamlet Othello Macbeth and the emerging genre of domestic tragedy by other early modern playwrights Shakespeare's Fathers and Daughters Oliver Ford Davies, 2017-06-29 A theme that obsessed Shakespeare in over 20 plays from Titus Andronicus to The Tempest was the relationship between a daughter and her father This study traces chronologically the development of this theme relating it to the little we know of his own two daughters and sheds new light on his exploration of the family that so dominated his approach to drama Drawing on a lifetime's experience of playing Shakespearean roles Oliver Ford Davies a former university lecturer and now an Honorary Associate Artist of the RSC and Olivier Award winner has written an engaging and deeply researched study of a topic that has intrigued him from playing Capulet in 1967 King Lear in 2002 to Polonius in 2008 Shakespeare and the Shrew A. Kamaralli, 2012-11-16 An investigation of the many ways that Shakespeare uses the defiant voice of the shrew Kamaralli explores how modern performance practice negotiates the

possibilities for staging these characters who refuse to conform to standards of acceptable behaviour for women but are among Shakespeare's bravest, wisest and most vivid creations

The Diva's Gift to the Shakespearean Stage Pamela Allen Brown, 2021-11-25

The Diva's Gift traces the far-reaching impact of the first female stars on the playwrights and players of the all-male stage. When Shakespeare entered the scene, women had been acting in Italian troupes for two decades, traveling in Italy and beyond and performing in all genres, including tragedy. The ambitious actress reinvented the *innamorata*, making her more charismatic and autonomous, thrilling audiences with her skills. Despite fervent attacks, some actresses became the first international stars, winning royal and noble patrons and literary admirers in France and Spain. After Elizabeth and her court caught wind of their success in Paris, Italian troupes with actresses crossed the Channel to perform. The Italians' repeat visits and growing fame posed a radical challenge to English professionals just as they were building their first paying theaters. Some writers treated the actress as a whorish threat to their stage, which had long minimized female roles. Others saw a vital new model full of promise. Lyly, Marlowe and Kyd endowed *innamorata* parts with hot-blooded, racialized passions but made them self-aware agents, not counters traded between men. Shakespeare, Jonson, Webster and others followed, ringing changes on the new type in comedy, tragedy and romance. Like the *comici*, they recycled actress-linked theatergrams and star scenes, such as cross-dressing the mad scene and the sung lament. In this way, the diva's prodigious virtuosity and stardom altered the horizons of playmaking even on the womanless stage. Capitalizing on the talents of boy players, the best playwrights created bold new roles endowed with her alien glamour, such as Lyly's Sappho and Pandora, Marlowe's Dido, Kyd's Bel-Imperia, Webster's Vittoria, and Shakespeare's Beatrice, Viola, Portia, Juliet and Ophelia. Cleopatra is not alone in her superb theatricality and dazzling strangeness. As this book demonstrates, the diva's gifts mark them all.

Women's Somatic Training in Early Modern Spanish Theater Elizabeth Marie Cruz Petersen, 2016-11-03

Drawing from early modern plays and treatises on the precepts and practices of the acting process, this study shows how the early modern Spanish actress subscribed to various somatic practices in an effort to prepare for a role. It provides today's reader not only another perspective to the performance aspect of early modern plays but also a better understanding of how the woman of the theater succeeded in a highly scrutinized profession. Elizabeth Marie Cruz Petersen examines examples of comedias from playwrights such as Lope de Vega, Luis Velez de Guevara, Tirso de Molina and Ana Caro's historical documents and treatises to demonstrate that the women of the stage transformed their bodies and their social and cultural environment in order to succeed in early modern Spanish theater. *Women's Somatic Training in Early Modern Spanish Theater* is the first full-length, in-depth study of women actors in seventeenth-century Spain. Unique in the field of *comedia* studies, it approaches the topic from a performance perspective, using somaesthetics as a tool to explain how an artist's lived experiences and emotions unite in the interpretation of art, reconfiguring her self via the transformation of habit.

Words Like Daggers Kirilka Stavreva, 2015

Dramatic and documentary narratives about aggressive and garrulous women often cast such women

as reckless and ultimately unsuccessful usurpers of cultural authority. Contending narratives however sometimes within the same texts point to the effective subversion and undoing of the normative restrictions of social and gender hierarchies. *Words Like Daggers* explores the scolding invectives, malevolent curses and ecstatic prophecies of early modern women as attested to in legal documents, letters, self narratives, popular pamphlets, ballads and dramas of the era. Examining the framing and performance of violent female speech between the 1590s and the 1660s, Kirilka Stavreva dismantles the myth of the silent and obedient women who allegedly populated early modern England. Blending gender theory with detailed historical analysis, *Words Like Daggers* asserts the power of women's language, the power to subvert binaries and destabilize social hierarchies, particularly those of gender in the early modern era. In the process, Stavreva reconstructs the speech acts of individual contentious women such as the scold Janet Dalton, the witch Alice Samuel and the Quaker Elizabeth Stirredge. Because the dramatic potential of women's powerful rhetorical performances was recognized not only by victims and witnesses of individual violent speech acts but also by theater professionals, Stavreva also focuses on how the stage, arguably the most influential cultural institution of the Renaissance, orchestrated and aestheticized women's fighting words and in so doing showcased and augmented their cultural significance.

The Absent Mother in the Cultural Imagination Berit Åström, 2017-07-11. This anthology explores the recurring trope of the dead or absent mother in Western cultural productions. Across historical periods and genres, this dialogue has been employed to articulate and debate questions of politics and religion, social and cultural change, as well as issues of power and authority within the family. Ström seeks to investigate the many functions and meanings of the dialogue by covering extensive material from the 1200s to 2014, including hagiography, romances, folktales, plays, novels, children's literature and graphic novels, as well as film and television. This is achieved by looking at the discourse both as products of the time and culture that produced the various narratives and as part of an ongoing cultural conversation that spans the centuries, resulting in an innovative text that will be of great interest to all scholars of gender, feminist and media studies.

Hunger, Appetite and the Politics of the Renaissance Stage Matt Williamson, 2021-06-10. Hunger and appetite permeate Renaissance theatre with servants, soldiers, courtiers and misers all defined with striking regularity through their relation to food. Demonstrating the profound ongoing relevance of Marxist literary theory, *Hunger, Appetite and the Politics of the Renaissance Stage* highlights the decisive role of these drives in the complex politics of early modern drama. Plenty and excess were thematically inseparable from scarcity and want for contemporary audiences such that hunger and appetite together acquired a unique significance as both subject and medium of political debate. Focusing critical attention on the relationship between cultural texts and the material base of society, Matthew Williamson reveals the close connections between how these drives were represented and the underlying socioeconomic changes of the period. At the same time, he shows how hunger and appetite provided the theatres with a means of conceptualising these changes and interrogating the forces that motivated them.

Transnational Mobilities in Early

Modern Theater Robert Henke, Eric Nicholson, 2016-02-24 The essays in this volume investigate English Italian Spanish German Czech and Bengali early modern theater placing Shakespeare and his contemporaries in the theatrical contexts of western and central Europe as well as the Indian sub continent Contributors explore the mobility of theatrical units genres performance practices visual images and dramatic texts across geo linguistic borders in early modern Europe Combining distant and close reading a systemic and structural approach identifies common theatrical units or theatergrams as departure points for specifying the particular translations of theatrical cultures across national boundaries The essays engage both dramatic approaches e g genre plot action and the dramatic text and theatrical perspectives e g costume the body and gender of the actor Following recent work in mobility studies mobility is examined from both material and symbolic angles revealing both ample transnational movement and periodic resistance to border crossing Four final essays attend to the practical and theoretical dimensions of theatrical translation and adaptation and contribute to the book's overall inquiry into the ways in which values properties and identities are lost transformed or gained in movement across geo linguistic borders

Shakespeare Survey: Volume 62, Close Encounters with Shakespeare's Text Peter Holland, 2009-10-22 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 62 is Close Encounters with Shakespeare's Text The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> 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

The Routledge Handbook of Gender and Sexuality in Byzantium Mati Meyer, Charis Messis, 2024-05-23 This Handbook is the first to consider the interrelated subjects of gender and sexuality in the Eastern Roman Empire from an interdisciplinary perspective Drawing on both modern theories and Byzantine perceptions and considering multiple periods and religions Eastern Orthodox Islamic and Jewish it provides evidentiary textual and visual material support for an analysis of the two linked themes Broadly the essays demonstrate that gender and sexual constructs in Byzantium were porous As a result they expand our knowledge of not only how sex and gender were conceived and performed but also how ideas and practices shaped Byzantine life The Routledge Handbook of Gender and Sexuality in Byzantium will be an indispensable guide for students and scholars of late antique and Byzantine religion history culture and art who will find it a useful critical survey of current scholarship and one that shines new light in their areas of research The focus on issues of gender and sexuality may also be of interest to individuals concerned with Eastern Mediterranean culture as well as to the broader public Chapter 21 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

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

Staged Transgression in Shakespeare's England R. Loughnane, E. Semple, 2016-01-03 Staged Transgression in Shakespeare's England is a groundbreaking collection of seventeen essays drawing together leading and emerging scholars to discuss and challenge critical assumptions about the transgressive nature of the early modern English stage These essays shed new light on issues of gender race sexuality law and politics Staged Transgression was followed by a companion collection Staged Normality in Shakespeare's England 2019 also available from Palgrave <https://link.springer.com/book/10.1007/978-3-030-00892-5>

Shakespeare's Suicides Marlena Tronicke, 2017-11-22 Shakespeare's Suicides Dead Bodies That Matter is the first study in Shakespeare criticism to examine the entirety of Shakespeare's dramatic suicides It addresses all plays featuring suicides and near suicides in chronological order from Titus Andronicus to Antony and Cleopatra thus establishing that suicide becomes increasingly pronounced as a vital means of dramatic characterisation In particular the book approaches suicide as a gendered phenomenon By taking into account parameters such as onstage versus offstage deaths suicide speeches or the explicit denial of final words as well as settings and weapons the study scrutinises the ways in which Shakespeare appropriates the convention of suicide and subverts traditional notions of masculine versus feminine deaths It shows to what extent a gendered approach towards suicide opens up a more nuanced understanding of the correlation between gender and Shakespeare's genres and how eventually through their dramatisation of suicide the tragedies query normative gender discourse

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