



SHAKESPEARE ADAPTATIONS FROM THE EARLY EIGHTEENTH CENTURY

Five Plays

Edited by
KRISTINE JOHANSON

Eighteenth Century Adaptations Of Shakespearean Tragedy

BM King



Eighteenth Century Adaptations Of Shakespearean Tragedy:

Eighteenth-century Adaptations of Shakespearean Tragedy George Curtis Branam, 1956 **Eighteenth-century Adaptations of Shakespearean Tragedy** George Curtis Branam, 1969 Eighteenth-century Adaptations of Shakespearean Tragedy George Curtis Branam, 1953 *Shakespeare Adaptations from the Early Eighteenth Century* Kristine Johanson, 2013-12-11 This book presents a scholarly edition of five of the first adaptations of Shakespeare from the eighteenth century the period when Shakespeare became Shakespeare Written by men influential in early Augustan cultural spheres these adaptations demonstrate how contemporary literary principles and contemporary politics were applied to Shakespeare's texts In these adaptations of Henry V Richard II Coriolanus 2 Henry VI and 3 Henry VI we see the various ways that eighteenth century authors righted Shakespeare's wrongs through the addition and alteration of female characters and romantic sub plots the introduction of new scenes the use of the unities of time and place and the inclusion of overt moral and political arguments The critical introduction contextualizes the five adaptations through its discussion of early eighteenth century theatre and politics First providing an overview of the state of the theatre at the beginning of the Augustan age the introduction then examines the multiple political conspiracies that rocked the first years of George I's reign and that provide the backdrop to these adaptations Furthermore the introduction draws particular attention to the importance of the actress in the early eighteenth century highlighting how Shakespeare's adaptors drew on actresses' cultural capital to alter Shakespeare's texts Finally the edition provides a critical introduction to each of the plays Extensive explanatory notes are provided which situate further these plays in their contemporary context In its introduction and explanatory notes Shakespeare Adaptationssupplies an important critical apparatus to five plays which are often noted in the annals of Shakespearean theatrical history with derision However this edition reveals how these plays documented their own time and helped shape Shakespeare into the most recognizable literary icon in the Western canon *Eighteenth-century Adaptations of Shakespeare Tragedy* George C. Branam, William Shakespeare, 1956 **Eighteenth-century Adaptations of Shakespearean Tragedy** George Curtis Branam, 1956 Shakespeare in the Eighteenth Century Fiona Ritchie, Peter Sabor, 2012-04-19 This book examines Shakespeare's influence and popularity in all aspects of eighteenth century literature culture and society Eighteenth-century Adaptations of Shakespearean Tragedy, by George C. Branam George C. Branam, 1956 **Adaptations of Shakespeare** Daniel Fischlin, Mark Fortier, 2014-05-01 Shakespeare's plays have been adapted or rewritten in various often surprising ways since the seventeenth century This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeares work from around the world and across the centuries The plays include The Woman's Prize or the Tamer Tamed John Fletcher The History of King Lear Nahum Tate King Stephen A Fragment of a Tragedy John Keats The Public El P blico Federico Garcia Lorca The Resistible Rise of Arturo Ui Bertolt Brecht uMabatha Welcome Msomi Measure for Measure Charles Marowitz Hamletmachine Heiner M ller Lears Daughters The

Womens Theatre Group Elaine Feinstein Desdemona A Play About a Handkerchief Paula Vogel This Islands Mine Philip Osment Harlem Duet Djanet Sears Each play is introduced by a concise informative introduction with suggestions for further reading The collection is prefaced by a detailed General Introduction which offers an invaluable examination of issues related to **Shakespeare Adaptations from the Restoration** Barbara A. Murray, 2005 Between 1660 and 1682 seventeen of Shakespeare's plays were altered for the new Restoration stages and times Shakespeare Adaptations from the Restoration Five Plays now publishes five of these plays for the first time in a critical edition Shakespeare among the Moderns Richard L. Halpern, 2018-09-05 Modernist writers critics and artists sparked a fresh and distinctive interpretation of Shakespeare's plays which has proved remarkably tenacious as Richard Halpern explains in this lively and provocative book The preoccupations of such high modernists as T S Eliot Wyndham Lewis and James Joyce set the tone for the critical reception of Shakespeare in the twentieth century Halpern contends their habits of thought continue to dominate postmodern schools of criticism that claim to have broken with the modernist legacy Halpern addresses such topics as imperialism and modernism's cult of the primitive the rise of mass culture modernist anti-Semitism and the aesthetic of the machine His discussion considers figures as diverse as Orson Welles and Arnold Schwarzenegger and Shakespeare critics including Northrop Frye Cleanth Brooks Stephen Greenblatt and Stanley Cavell Shakespeare's works have been subjected to a continuing process of historical reinterpretation in which every new era has imposed its own cultural and ideological presuppositions on the plays The most enduring contribution of modernism Halpern suggests has been the juxtaposition of an awareness of historical distance and a mapping of Shakespeare's plays onto the present Using modernist themes and approaches he constructs new readings of four Shakespeare plays Shakespeare, Adaptation, Psychoanalysis Matthew Biberman, 2017-01-12 In Shakespeare Adaptation Psychoanalysis Matthew Biberman analyzes early adaptations of Shakespeare's plays in order to identify and illustrate how both social mores and basic human psychology have changed in Anglo American culture Biberman contests the received wisdom that Shakespeare's characters reflect essentially timeless truths about human nature To the contrary he points out that Shakespeare's characters sometimes act and think in ways that have become either stigmatized or simply outmoded Through his study of the adaptations Biberman pinpoints aspects of Shakespeare's thinking about behavior and psychology that no longer ring true because circumstances have changed so dramatically between his time and the time of the adaptation He shows how the adaptor's changes reveal key differences between Shakespeare's culture and the culture that then supplanted it These changes once grasped reveal retroactively some of the ways in which Shakespeare's characters do not act and think as we might expect them to act and think Thus Biberman counters Harold Bloom's claim that Shakespeare fundamentally invents our sense of the human rather he argues our sense of the human is equally bound up in the many ways that modern culture has come to resist or outright reject the behavior we see in Shakespeare's plays Ultimately our current sense of the human is bound up not with the adoption of

Shakespeare's psychology perhaps but its adaption or in psychoanalytic terms its repression and replacement

Shakespeare and the Classics Charles Martindale, A. B. Taylor, 2011-02-24 Shakespeare and the Classics demonstrates that the classics are of central importance in Shakespeare's plays and in the structure of his imagination. Written by an international team of Shakespeareans and classicists, this book investigates Shakespeare's classicism and shows how he used a variety of classical books to explore crucial areas of human experience such as love, politics, ethics, and history. The book focuses on Shakespeare's favourite classical authors, especially Ovid, Virgil, Seneca, Plautus, and Terence, and in translation only Plutarch. Attention is also paid to the humanist background and to Shakespeare's knowledge of Greek literature and culture. The final section, from the perspective of reception, examines how Shakespeare's classicism was seen and used by later writers. This accessible book offers a rounded and comprehensive treatment of Shakespeare's classicism and will be a useful first port of call for students and others approaching the subject. *Perspectives on Restoration Drama* Susan J. Owen, 2002 This book introduces students to drama from the Restoration of Charles II in 1660 to the early 18th Century. Susan Owen offers representative coverage of new forms of drama in this period and of ways in which old forms are altered. Her study covers heroic drama, comedy, tragedy, tragicomedy, and Shakespeare adaptations, by focusing on specific dramatic highlights and giving close reading of particular plays. *Shakespeare and the Culture of Romanticism* Joseph M. Ortiz, 2016-12-05 The idea of Shakespearean genius and sublimity is usually understood to be a product of the Romantic period promulgated by poets such as Coleridge and Byron who promoted Shakespeare as the supreme example of literary genius and creative imagination. However, the picture looks very different when viewed from the perspective of the myriad theater directors, actors, poets, political philosophers, gallery owners, and other professionals in the nineteenth century who turned to Shakespeare to advance their own political, artistic, or commercial interests. Often, as in John Kemble's staging of *The Winter's Tale* at Drury Lane or John Boydell's marketing of paintings in his Shakespeare Gallery, Shakespeare provided a literal platform on which both artists and entrepreneurs could strive to influence cultural tastes and points of view. At other times, Romantic writers found in Shakespeare's works a set of rhetorical and theatrical tools through which to form their own public personae, both poetic and political. Women writers, in particular, often adapted Shakespeare to express their own political and social concerns. Taken together, all of these critical and aesthetic responses attest to the remarkable malleability of the Shakespearean corpus in the Romantic period. As the contributors show, Romantic writers of all persuasions, Whig and Tory, male and female, intellectual and commercial, found in Shakespeare a powerful medium through which to claim authority for their particular interests. **Shakespeare in America** Alden T. Vaughan, Virginia Mason Vaughan, 2012-04-05 This book is a lively account of how American culture has embraced the English playwright and poet from colonial times to the present. It ranges widely, following the story of Shakespeare's reception in America from the scholarly criticism, editions of the plays, and curricula to the light-hearted burlesques, musical comedies, and kitsch. *Studying Shakespeare Adaptation* Pamela

Bickley, Jenny Stevens, 2020-09-17 Shakespeare's plays have long been open to reimagining and reinterpretation from John Fletcher's riposte to *The Taming of the Shrew* in 1611 to present day spin offs in a whole range of media including YouTube videos and Manga comics This book offers a clear route map through the world of adaptation selecting examples from film drama prose fiction ballet the visual arts and poetry and exploring their respective political and cultural interactions with Shakespeare's plays 36 specific case studies are discussed three for each of the 12 plays covered offering additional guidance for readers new to this important area of Shakespeare studies The introduction signals key adaptation issues that are subsequently explored through the chapters on individual plays including Shakespeare's own adaptive art and its Renaissance context production and performance as adaptation and generic expectation and transmedial practice Organized chronologically the chapters cover the most commonly studied plays allowing readers to dip in to read about specific plays or trace how technological developments have fundamentally changed ways in which Shakespeare is experienced With examples encompassing British North American South and East Asian European and Middle Eastern adaptations of Shakespeare's plays the volume offers readers a wealth of insights drawn from different ages territories and media

Coriolanus on Stage in England and America, 1609-1994 John Ripley, 1998 Drawing upon promptbooks and other theater documents engravings and photographs reviews interviews letters diaries and memoirs he creates a richly layered account of a play persistently denied its character and rarely staged without explicit or implicit apology **Hamlet** William Shakespeare, 1999-05-27 This edition tells the story of *Hamlet* in production from Burbage at the Globe to Branagh on film relating stage interpretations to developments in the theatre in literary criticism and in society The detailed stage history records an ongoing process of discovery as successive performers have found what it is in the play that will speak most powerfully to the audiences of their own times The introduction focuses not only on star Hamlets but on whole productions of the play including supporting players and in this century direction and design **The Cambridge Companion to**

Shakespearean Tragedy Claire McEachern, 2013-08-08 This revised and updated Companion acquaints the student reader with the forms contexts critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies Thirteen essays written by leading scholars in Britain and North America address the ways in which Shakespearean tragedy originated developed and diversified as well as how it has fared on stage as text and in criticism Topics covered include the literary precursors of Shakespeare's tragedies cultural backgrounds sub genres and receptions of the plays The book examines the four major tragedies and in addition *Titus Andronicus* *Romeo and Juliet* *Julius Caesar* *Antony and Cleopatra* *Coriolanus* and *Timon of Athens* Essays from the first edition have been fully revised to reflect the most up to date scholarship the bibliography has been extensively updated and four new chapters have been added discussing Shakespearean form Shakespeare and philosophy Shakespeare's tragedies in performance and Shakespeare and religion

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