

W. Thomas MacCary



FRIENDS AND LOVERS

*The Phenomenology of Desire
in Shakespearean Comedy*

Friends And Lovers The Phenomenology Of Desire In Shakespearean Comedy

R. Loughnane, E. Semple



Friends And Lovers The Phenomenology Of Desire In Shakespearean Comedy:

Friends and Lovers William Thomas MacCary, 1985 *Friends and Lovers* William Thomas MacCary, 1995 *The Love Story in Shakespearean Comedy* Anthony J. Lewis, 2014-10-17 In this fascinating study Anthony J Lewis argues that it is the hero himself rejecting a woman he apprehends as a threat who is love's own worst enemy Drawing upon classical and Renaissance drama iconography and a wide range of traditional and feminist criticism Lewis demonstrates that in Shakespeare the actions and reactions of hero and heroine are contingent upon social setting father son relations patriarchal restrictions on women and cultural assumptions about gender appropriate behavior This compelling analysis shows how Shakespeare deepened the familiar love stories he inherited from New Comedy and Greek romance Beginning with a penetrating analysis of the hero's contradictory response to sexual attraction Lewis's discussion traces the heroine's reaction to abandonment and slander and the lover's subsequent parallel descents into versions of bastardy and death In arguing that comedy's happy ending is the product of the gender role reversals brought on by their evolving relationship itself Lewis shows in meticulous detail how sexual stereotypes influence attitudes and restrict behavior This perceptive discussion of male response to family and of female response to rejection will appeal to Shakespeare scholars and students as well as to the theater community Lewis's persuasive argument that Shakespeare's heroes and heroines are from the first three dimensional figures far removed from the stock types of Plautus Terence and his continental sources will prove a valuable contribution to the ongoing feminist reappraisal of Shakespeare *On Strangeness* Margaret Bridges, 1990

Homosexual Desire in Shakespeare's England Bruce R. Smith, 1994 In the most comprehensive study yet of homosexuality in the English Renaissance Bruce R Smith examines and rejects the assessments of homosexual acts in moral philosophy laws and medical books in favor of a poetics of homosexual desire Smith isolates six different myths from classical literature and discusses each in relation to a particular Renaissance literary genre and to a particular part of the social structure of early modern England Smith's new Preface places his work in the context of the continuing controversies in gay lesbian and bisexual studies The best single analysis of the homoerotic element in Renaissance English literature Keith Thomas New York Review of Books Smith's lucid and subtle book offers a poetics of homosexual desire Its scholarship impressively broad and deftly deployed aims to further a serious social purpose the redemptive location of homosexual desire in history and the recuperation for our own time through an understanding of its discursive embodiments of that desire's changing imperatives and parameters Terence Hawkes Times Literary Supplement The great strength of Bruce Smith's book is that it does not sidestep the complex challenge of engaging in the sexual politics of the present while attending to the resistant discourses and practices of Renaissance England *Homosexual Desire in Shakespeare's England* demonstrates how a commitment to the present opens up our understanding of the past Peter Stallybrass Shakespeare Quarterly A major contribution to the understanding of homosexuality in Renaissance England and by far the best and most comprehensive

account yet offered of the homoeroticism that suffuses Renaissance literature Claude J Summers Journal of Homosexuality

Looking for Sex in Shakespeare Stanley Wells, 2004-04-22 Stanley Wells is one of the best known and most versatile of Shakespeare scholars His new book written with characteristic verve and accessibility considers how far sexual meaning in Shakespeare's writing is a matter of interpretation by actors directors and critics Tracing interpretations of Shakespearean bawdy and innuendo from eighteenth century editors to recent scholars and critics Wells pays special attention to recent sexually orientated studies of A Midsummer Night's Dream once regarded as the most innocent of its author's plays He considers the Sonnets some of which are addressed to a man and asks whether they imply same sex desire in the author or are quasi dramatic projections of the writer's imagination Finally he looks at how male to male relationships in the plays have been interpreted as sexual in both criticism and performance Stanley Wells's lively provocative and open minded new book will appeal to a broad readership of students theatregoers and Shakespeare lovers 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 on Film Judith R. Buchanan, 2014-07-22 From the earliest days of the cinema to the present Shakespeare has offered a tempting bank of source material than the film industry has been happy to plunder Shakespeare on Film deftly examines an extensive range of films that have emerged from the curious union of an iconic dramatist with a medium of mass appeal The many films Buchanan studies are shown to be telling indicators of trends in Shakespearean performance interpretation illuminating markers of developments in the film industry and culturally revealing about broader influences in the world beyond the movie theatre As with other titles from the Inside Film series the book is illustrated throughout with stills Each chapter concludes with a list of suggested further reading in the field Approaches to Teaching Shakespeare's

The Taming of the Shrew Margaret Dupuis, Grace Tiffany, 2013-01-01 The impetus for this Approaches to Teaching volume on The Taming of the Shrew grew from the editors desire to discover why a play notorious for its controversial exploration of conflicts between men and women and the challenges of marriage is enduringly popular in the classroom in the performing arts and in scholarship The result is a volume that offers practical advice to teachers on editions and teaching resources in part 1 Materials while illuminating how the play's subtle and complex arguments regarding not just marriage but a host of other subjects modes of early modern education the uses of clever rhetoric intergenerational and class politics the power of theater are being brought to life in college classrooms The essays in part 2 Approaches are written by English and theater instructors who have taught in a variety of academic settings and cover topics including early modern homilies and music

Hollywood versions of *The Taming of the Shrew* and student performances **English Studies in Transition** Piero Boitani, Robert Clark, 2002-09-11 Bringing together twenty five contributors from all over Europe this volume represents the vitality and diversity of the current transcultural European dialogue on English studies Topics addressed include the nature of the canon the poetics of language the representation of women and the notion of nationalism in post colonial literature The significance of this volume lies not only in the quality of the individual contributions but also in the fact that it marks an important turning point in the history of English studies in Europe Childhood in Contemporary Performance of Shakespeare Gemma Miller, 2020-04-16 Child characters feature more numerous and prominently in the Shakespearean canon than in that of any other early modern playwright Focusing on stage and film productions from the past four decades this study addresses how Shakespeare's child characters are reflected refracted and reinterpreted in performance By adopting an interdisciplinary approach that incorporates close reading semiotics childhood studies queer theory and performance studies Gemma Miller explores how a close analysis of Shakespeare's child characters both in the text and in performance can reveal often uncomfortable truths about contemporary ideas of childhood as well as offer fresh insights into the plays Among the works and productions analysed are stage productions of *Richard III* by Sean Holmes and Thomas Ostermeier Jamie Lloyd's and Michael Boyd's stage productions of *Macbeth* and the films of Roman Polanski and Justin Kurzel Deborah Warner's stage production of *Titus Andronicus* and filmed adaptations by Jane Howell and Julie Taymor and stage productions of *The Winter's Tale* by Nicholas Hytner and by Kenneth Branagh and Rob Ashford and the ballet adaptation by Christopher Wheeldon **Suffocating Mothers** Janet Adelman, 1992 An original reading of Shakespeare's plays illuminating his negotiations with mothers present and absent and tracing the genesis of Shakespearean tragedy and romance to a psychologized version of the Fall Erotic Beasts and Social Monsters Tiffany Grace, 1995-02 The voluminous contemporary critical work on English Renaissance androgyny transvestism has not fully uncovered the ancient Greek and Roman roots of the gender controversy This work argues that the variant Renaissance views on the androgyne's symbolism are in fact best understood with reference to classical representations of the double sexed or gender baffled figures and with the classical merging of the figure with images of beasts and monsters *Pedro Calderón de la Barca* José María Ruano de la Haza, 1988-05-01 This is a definitive critical edition of the holograph manuscript 1639 of Calderón's comedy This volume traces the textual history of the play and lists variants from all known editions printed in or immediately after Calderón's lifetime it also gives a brief account of editions printed up to the end of the eighteenth century Two sets of notes are provided one listing and discussing all the emendations additions and deletions made by Calderón in the course of the composition of the play and the other offering clarification of words and allusions in the text which might cause difficulty for the modern reader **Shakespeare's Christianity** E. Beatrice Batson, 2006 This volume explores the influences of Catholicism and Protestantism in a trio of Shakespeare's tragedies *Julius Caesar* *Macbeth* and *Hamlet* Bypassing the discussion of

Shakespeare's personal religious beliefs Batson instead focuses on distinct footprints left by Catholic and Protestant traditions that underlie and inform Shakespeare's artistic genius **Big-Time Shakespeare** Michael D. Bristol, 2005-08-12 Shakespeare has made the big time No less than the Beatles or Liberace Elvis Presley or Mick Jagger Shakespeare is big time in the idiomatic sense of cultural success and widespread notoriety Not only has he achieved canonical status Shakespeare is a contemporary celebrity His artistic distinction and aptitude for controversy constantly keeps his name in the public eye Bristol debates Shakespeare's cultural authority and clarifies the semantics of his name in our culture Big Time Shakespeare suggests his plays represent the pathos of our civilisation with extraordinary force and clarity Shakespeare's contradictory understanding of the social and cultural past is also examined with close analysis of *The Winter's Tale* *Othello* and *Hamlet* **Fangs Of Malice** Matthew H Wikander, 2002 The idea that actors are hypocrites and fakes and therefore dangerous to society was widespread in the seventeenth and eighteenth centuries *Fangs of Malice* examines the equation between the vice of hypocrisy and the craft of acting as it appears in antitheatrical tracts in popular and high culture and especially in plays of the period Rousseau and others argue that actors expert at seeming other than they are pose a threat to society yet dissembling seems also to be an inevitable consequence of human social intercourse The antitheatrical prejudice offers a unique perspective on the high value that modern western culture places on sincerity on being true to one's own self Taking a cue from the antitheatrical critics themselves Matthew Wikander structures his book in acts and scenes each based on a particular slander against actors A prologue introduces his main issues Act One deals with the proposition *They Dress Up* foppish slavery to fashion cross dressing and dressing as clergy Act Two treats the proposition *They Lie* by focusing on social dissembling and the phenomenon of the self-deceiving hypocrite and the public princely hypocrite Act Three *They Drink* examines a wide range of antisocial behavior ascribed to actors such as drinking gambling and whoring An epilogue ties the ancient ideas of possession and the panic that actors inspire to contemporary anxieties about representation not only in theatre but also in the visual and literary arts *Fangs of Malice* will be of great interest to scholars and students of drama as well as to theatre professionals and buffs **Masculinity and Emotion in Early Modern English Literature** Jennifer C. Vaught, 2016-12-05 The first full length treatment of how men of different professions social ranks and ages are empowered by their emotional expressiveness in early modern English literary works this study examines the profound impact of the cultural shift in the English aristocracy from feudal warriors to emotionally expressive courtiers or gentlemen on all kinds of men in early modern English literature Jennifer Vaught bases her analysis on the epic lyric and romance as well as on drama pastoral writings and biography by Shakespeare Spenser Sidney Marlowe Jonson and Garrick among other writers Offering new readings of these works she traces the gradual emergence of men of feeling during the sixteenth and seventeenth centuries to the blossoming of this literary version of manhood during the eighteenth century *The Winter's Tale: A Critical Reader* Peter Kirwan, Todd Borlik, 2025-01-23 An international group of

scholars reappraise *The Winter's Tale* through a series of research essays covering performance history critical history and new interpretations Navigating the play's fluctuating genre conventions onstage spectacle and leaps across time scholars consider how eco materiality radical hospitality childhood gender and critical race studies shape contemporary understandings and staging of a play that defies easy definition By charting these changing interpretive trends readers are introduced to a rich body of scholarship which shows how the play can be used to confront the experiences of those marginalized by race age gender and nationality to place fresh attention on the economic and material structures that define the dramatic plot of the play As *The Winter's Tale's* depictions of patriarchal violence vulnerability economic disparity border crossings and exploitation continue to draw attention this guide serves as an invaluable resource for scholars students and audiences alike Complete with pedagogical tools including resources and strategies for approaching the play in the classroom this Critical Reader is an essential collection of scholarship on one of Shakespeare's most audacious experiments

New Readings of *The Merchant of Venice* Horacio Sierra, 2013-01-14 The last decade has witnessed a spate of high profile presentations of *The Merchant of Venice* the 2004 Michael Radford film 2010's New York City Shakespeare in the Park production as well as the play's Tony Award nominated 2010-11 Broadway run Likewise new scholarly works such as Kenneth Gross's *Shylock is Shakespeare* 2006 and Janet Adelman's *Blood Relations* 2008 have offered poignant insights into this play Why has this drama garnered so much attention of late What else can we learn from this contentious comedy How else can we read the drama's characters Where do studies of *The Merchant of Venice* go from here This collection offers readers sundry answers to these questions by showcasing a sampling of ways this culturally arresting play can be read and interpreted The strength of this monograph lies in the disparate approaches its contributors offer from a feminist view of Portia and Nerissa's friendship to psychoanalytic readings of allegories between the play and Shakespeare's *Pericles* to a reading of a Manga comic book version of *The Merchant of Venice* Each essay is supported by a strong basis in traditional close reading practices Our collection of scholars then buttresses such work with the theoretical or pedagogical frameworks that reflect their area of expertise This collection offers readers different critical lenses through which to approach the primary text Although Shakespeare scholars and graduate students will no doubt appreciate and employ the work of this collection the primary audience of this anthology is undergraduate students and the professors who work with them Many budding scholars have had the experience of checking out a monograph from the library and then finding it was a waste of time because the author spends three hundred pages discussing a perspective of which they have no interest With this collection students will not only see how multi faceted interpretations of the play can be but they also are more likely to find essays that appeal to their own research interests

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