

## Shakespearean Tragedy And Gender Shirley Nelson Garner

Can there be a virtue in vengeance? Can revenge do ethical work? Can revenge be the obligation of women? This wide-ranging literary study looks at Shakespeare's women and finds bold answers to questions such as these. A surprising number of Shakespeare's female characters respond to moral outrages by expressing a strong desire for vengeance. This book's analysis of these characters and their circumstances offers incisive critical perceptions of feminine anger, ethics, and agency and challenges our assumptions about the role of gender in revenge. In this provocative book, Marguerite A. Tassi counters longstanding critical opinions on revenge: that it is the sole province of men in Western literature and culture, that it is a barbaric, morally depraved, irrational instinct, and that it is antithetical to justice. Countless examples have been mined from Shakespeare's dramas to reveal women's profound concerns with revenge and justice, honor and shame, crime and punishment. In placing the critical focus on avenging women, this book significantly redresses a gender imbalance in scholarly treatments of revenge, particularly in early modern literature.

Shakespeare has been misread for centuries as having modern ideas about sex and gender. This book shows how in the Restoration and Eighteenth century, Shakespeare's plays and other Renaissance texts were adapted to make them conform to these modern ideas. Through readings of Shakespearean texts, including King Lear, Antony and Cleopatra, and Othello, and other Renaissance drama, the book reveals a sexual world before heterosexuality. Shakespeare and Renaissance Literature Before Heterosexuality shows how revisions and criticism of Renaissance drama contributed to the emergence of heterosexuality. It also shows how changing ideas about status, adultery, friendship, and race were factors in that emergence.

Looking at the plays of Shakespeare, Kyd, and Webster this book presents a new perspective on early modern drama grounded upon three original interrelated points. The author explores how the motif of the mourning woman on the early modern stage embodies the cultural trauma of the Reformation in England; brings to light the extent to which the figures of early modern drama recall those of the recent medieval past; and addresses how these representations embody actual mourning practices that were, after the Reformation, increasingly viewed as disturbing.

Weeping Widows and Warrior Women will consider the plays of Shakespeare's first tetralogy, which includes 1, 2, 3 Henry VI and Richard III, through a feminist critical perspective. It will assess the female characters of these plays through their speech and actions rather than giving credence to external evaluations of them, whether from other characters or a perceived stance of the playwright. The goal throughout is to divorce previously seldom-studied characters from oppressive patriarchal interpretations of their actions in order to bring them in line with a feminist understanding of fully individuated women. This thesis will explore issues of sexuality, witchcraft, war-mongering, widowhood, mourning, and scolding through the characters of Joan la Pucelle, the Countess of Auvergne, Eleanor Cobham, Margaret of Anjou, Elizabeth Grey, Anne Neville, and the Duchess of York. Feminist issues such as biological determinism, the difference between sex and gender, rejection of hegemonic patriarchal history and discourse, and patriarchal punishment for gender transgression will further develop discussion of the texts. By revisiting the plays of the first tetralogy through a specifically feminist critical discourse, this thesis will prove the existence of alternative readings of the plays that do not depend on patriarchal exploitation of female characters. The readings explained in this thesis could provide a basis for a resurrection of these early history plays by replacing a reactionist acceptance of the inherent misogyny of the genre with an exploration of

the difficulties of female existence in a patriarchal society.

This title was first published in 2002. This second volume of *The Shakespearean International Yearbook* continues the work of assessing the present state of Shakespeare studies in the new millennium. Comprising 20 essays by distinguished scholars from North America, the UK and Australia, it is divided into sections on criticism and theory; text, textuality and technology; Renaissance ideas and conventions; and Shakespeare and the city. The essays address issues that are fundamental to our interpretive encounter with Shakespeare, including those of gender and sexuality, the staging of plays, and historical research on matters such as the monarchy, language, religion, and the law.

William Shakespeares Tragödie Hamlet ist nicht nur ein zentrales Werk der Weltliteratur, sondern seit den ersten Tagen bewegter Bilder auch eine ständige Inspiration für Filmemacher aus aller Welt. Unzählige Male wurde der Stoff für die Leinwand und das Fernsehen adaptiert. Laurence Olivier, Mel Gibson oder Ethan Hawke schlüpfen vor der Kamera in die Rolle des dänischen Prinzen. Weit mehr als 50 Filme tragen Hamlet im Titel, darunter schon eine Stummfilmproduktion aus dem Jahr 1900. Hamlet im Film beleuchtet beinahe ein Jahrhundert Film- und Kulturgeschichte anhand acht ausgewählter Hamlet-Verfilmungen, die repräsentativ wichtige technische, ästhetische und ideologische Etappen der Filmgeschichte illustrieren. Sie reichen von Svend Gades Stummfilm mit Asta Nielsen aus dem Jahr 1920, über Laurence Oliviers Klassiker von 1948, Grigori Kosinzews sowjetrussische Fassung von 1964 und Kenneth Branaghs mehr als vierstündiges Epos von 1996 bis zu Gregory Dorans gefeierter moderner Produktion aus dem Jahr 2009. Die unterschiedlichen Ansätze und Interpretationen der Regisseure spiegeln dabei anschaulich den jeweils vorherrschenden Zeitgeist. Sie dokumentieren andererseits aber auch die Zeitlosigkeit Hamlets.

*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 the previous year's textual and critical studies and of major British performances. The books are illustrated with a variety of Shakespearean images and production photographs. The current editor of *Survey* is Peter Holland. The first eighteen volumes were edited by Allardyce Nicoll, numbers 19-33 by Kenneth Muir and numbers 34-52 by Stanley Wells. The virtues of accessible scholarship and a keen interest in performance, from Shakespeare's time to our own, have characterised the journal from the start. For the first time, numbers 1-50 are being reissued in paperback, available separately and as a set.

Charting the ruthless rise and fall of the villainous king, *Richard III* remains one of Shakespeare's most enduringly discussed and oft-performed plays. Assembled by leading scholars, this guide provides a comprehensive survey of major issues in the contemporary study of the play. Throughout the book survey chapters explore such issues as the play's critical reception from Dr Johnson to postmodern readings in the 21st century; the performance history of the play, from Shakespeare's day to more recent stagings by Laurence Olivier and Ian McKellen; key themes in current scholarship, from disability to gender and nationalism; *Richard III* on film, including Al Pacino's *Looking for Richard*. *Richard III: A Critical Guide* also includes a complete guide to resources available on the play - including critical editions, online resources and an annotated bibliography - and how they might be used to aid both the teaching and study of Shakespeare's play.

Drawing upon recent scholarship in Renaissance studies regarding notions of the body, political, physical and social, this study examines how the satiric tragedians of the English Renaissance employ the languages of sex – including sexual slander, titillation, insinuation and obscenity – in the service of satiric aggression. There is a close association between the genre of satire and sexually descriptive language in the period, author Gabriel Rieger argues,

particularly in the ways in which both the genre and the languages embody systems of oppositions. In exploring the various purposes which sexually descriptive language serves for the satiric tragedian, Rieger reviews a broad range of texts, ancient, Renaissance, and contemporary, by satiric tragedians, moralists, medical writers and critics, paying particular attention to the works of William Shakespeare, Thomas Middleton and John Webster

A brilliant and companionable tour through all thirty-eight plays, *Shakespeare After All* is the perfect introduction to the bard by one of the country's foremost authorities on his life and work. Drawing on her hugely popular lecture courses at Yale and Harvard over the past thirty years, Marjorie Garber offers passionate and revealing readings of the plays in chronological sequence, from *The Two Gentlemen of Verona* to *The Two Noble Kinsmen*. Supremely readable and engaging, and complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography, this magisterial work is an ever-replenishing fount of insight on the most celebrated writer of all time.

*Engendering a Nation* adopts a sophisticated feminist analysis to examine the place of gender in contesting representations of nationhood in early modern England. Plays featured include: \* *King John* \* *Henry VI, Part I* \* *Henry VI, Part II* \* *Henry, Part III* \* *Richard III* \* *Richard II* \* *Henry V*. It will be a must for students and scholars interested in the cultural and social implications of Shakespeare today.

An international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642. This issue includes nine new articles and reviews of three books. William Shakespeare explores political survival as a question of interaction at court in *King Lear*, *Macbeth*, and *Antony and Cleopatra*. Through a discussion of authority as an element that is distinct from power, this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy. It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships. In the late tragedies, rulership is exercised at court. It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility. The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources, so that consent to the monarch's supremacy is obtained through various discourses of justification and the performance of the monarch's social role. Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions.

*Shakespeare Left and Right* brings together critics, strikingly different in their politics and methodologies, who are acutely aware of the importance of politics on literary practice and theory. Should, for example, feminist criticism be subjected to a critique by voices it construes as hostile to its political agenda? Is it possible to present a critique of feminist criticism without implicitly impeding its politics? And, in the light of recent political events should the Right pronounce the demise of Marxism as a social science and interpretive tool? The essays in *Shakespeare Left and Right*, first published in 1991, present a tug of war about ideology, acted out over the body of Shakespeare. Part One focuses on the challenge thrown down by Richard Levin's widely discussed "Feminist Thematics and Shakespearean Tragedy". Part Two considers these issues in relation to critical practice and the reading of specific plays. This book should be of interest to undergraduates and academics interested in Shakespeare studies.

*Performing Transversally* expands on Bryan Reynolds' controversial transversal theory in exciting ways while offering groundbreaking analyses of Shakespeare's plays - *Hamlet*, *Othello*, *Macbeth*, *Taming of the Shrew*, *Titus Andronicus*, *Henry V*, *The Tempest*, and *Coriolanus* - and textual, filmic, and theatrical adaptations of them. With his collaborators,

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Reynolds challenges traditional readings of Shakespeare, re-evaluating the critical methodologies that characterize them, in regard to issues of cultural difference, authorship, representation, agency, and iconography. Reynolds demonstrates the value of his 'investigative-expansive mode,' outlining a 'transversal poetics' that points toward a critical future that is more aware of its subjective interconnectedness with the topics and audiences it seeks to engage than is reflected in most Shakespeare criticism and literary-cultural scholarship.

This book constitutes a new direction for feminist studies in English Renaissance drama. While feminist scholars have long celebrated heroic females in comedies, many have overlooked female tragic heroism, reading it instead as evidence of pervasive misogyny on the part of Shakespeare and his contemporaries. Displacing prevailing arguments of "victim feminism," the contributors to this volume engage a wide range of feminist theories, and argue that female protagonists in tragedies - Jocasta, Juliet, Cleopatra, Mariam, Webster's Duchess and White Devil, among others - are heroic in precisely the same ways as their more notorious masculine counterparts.

Explores the challenges of maintaining bonds, living up to ideals, and fulfilling desire in Shakespeare's plays In *Thinking About Shakespeare*, Kay Stockholder reveals the rich inner lives of some of Shakespeare's most enigmatic characters and the ways in which their emotions and actions shape and are shaped by the social and political world around them. In addressing all genres in the Shakespeare canon, the authors explore the possibility of people being constant to each other in many different kinds of relationships: those of lovers, kings and subjects, friends, and business partners. While some bonds are irrevocably broken, many are reaffirmed. In all cases, the authors offer insight into what drives Shakespeare's characters to do what they do, what draws them together or pulls them apart, and the extent to which bonds can ever be eternal.

Ultimately, the most durable bond may be between the playwright and the audience, whereby the playwright pleases and the audience approves. The book takes an in-depth look at a dozen of The Bard's best-loved works, including: *A Midsummer Night's Dream*; *Romeo and Juliet*; *The Merchant of Venice*; *Richard II*; *Henry IV, Part I*; *Hamlet*; *Troilus and Cressida*; *Othello*; *Macbeth*; *King Lear*; *Antony and Cleopatra*; and *The Tempest*. It also provides an epilogue titled: *Prospero and Shakespeare*. Written in a style accessible for all levels Discusses 12 plays, making it a comprehensive study of Shakespeare's work Covers every genre of The Bard's work, giving readers a full sense of Shakespeare's art/thought over the course of his oeuvre Provides a solid overall sense of each play and the major characters/plot lines in them Providing new and sometimes unconventional and provocative ways to think about characters that have had a long critical heritage, *Thinking About Shakespeare* is an enlightening read that is perfect for scholars, and ideal for any level of student studying one of history's greatest storytellers.

*Medieval and Renaissance Drama in England* is an international volume published every year in hardcover, containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama

exclusive of Shakespeare.

*Magic and Gender in Early Modern England* surveys the history of male and female magic in early modern England and the factors that influenced what writers include in their work regarding magic and witchcraft. The book includes the following: --Three chapters that focus on how Renaissance drama deals with contemporary issues of witchcraft and how witchcraft was used as an element to explore ideas of power and gender in early modern England --Key secondary readings by influential critics --Selected sources and analogues for Shakespeare's *Macbeth*, Christopher Marlowe's *Dr. Faustus*, Thomas Middleton's *The Witch*, and *The Witch of Edmonton* by John Ford, Thomas Dekker, and William Rowley

*Is there a distinctly Canadian Shakespeare? What is the status and function of Shakespeare in various locations within the nation: at Stratford, on CBC radio, in regional and university theatres, in Canadian drama and popular culture? Shakespeare in Canada* brings insights from a little explored but extensive archive to contemporary debates about the cultural uses of Shakespeare and what it means to be Canadian. Canada's long history of Shakespeare productions and reception, including adaptations, literary reworkings, and parodies, is analysed and contextualized within the four sections of the book. A timely addition to the growing field that studies the transnational reach of Shakespeare across cultures, this collection examines the political and cultural agendas invoked not only by Shakespeare's plays, but also by his very name. In part a historical and regional survey of Shakespeare in performance, adaptation, and criticism, this is the first work to engage Shakespeare with distinctly Canadian debates addressing nationalism, separatism, cultural appropriation, cultural nationalism, feminism, and postcolonialism.

This collection offers practical suggestions for the integration of non-Shakespearean drama into the teaching of Shakespeare. It shows both the ways in which Shakespearean drama is typical of its period and of the ways in which it is distinctive, by looking at Shakespeare and other writers who influenced and developed the genres in which he worked.

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.

"Shakespeare is not our contemporary, the contributors to Shakespearean Tragedy and Gender emphatically conclude--yet coping with his cultural influence is never a simple matter. Ranging from Shakespeare's earliest attempts at tragedy in Richard III and Titus Andronicus, this volume covers the major tragic period, giving special attention to Othello"--Back cover.

Shakespearean Tragedy and Gender Indiana University Press

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.

Zak argues that Shakespeare's Antony and Cleopatra represents the manner in which unwitting narcissism fails the genuine love that would have elevated the lovers above the tragedy they instead merely endure—both privileging “easy ways to die” to the “strenuous labor” required to deliver a birth of richer life into their passion.

Engaging debates over the nature of subjectivity in early modern England, this fascinating and original study examines sixteenth- and seventeenth-century conceptions of memory and forgetting, and their importance to the drama and culture of the time. Garrett A. Sullivan, Jr discusses memory and forgetting as categories in terms of which a variety of behaviours - from seeking salvation to pursuing vengeance to succumbing to desire - are conceptualized. Drawing upon a range of literary and non-literary discourses, represented by treatises on the passions, sermons, anti-theatrical tracts, epic poems and more, Shakespeare, Marlowe and Webster stage 'self-recollection' and, more commonly, 'self-forgetting', the latter providing a powerful model for dramatic subjectivity. Focusing on works such as Macbeth, Hamlet, Dr Faustus and The Duchess of Malfi, Sullivan reveals memory and forgetting to be dynamic cultural forces central to early modern understandings of embodiment, selfhood and social practice.

Over the last quarter-century, feminist criticism of Shakespeare has greatly expanded and enriched the range of interpretations of the Shakespearean texts, their original historical location, and subsequent reinterpretation. Characteristically it weaves between past and present, driven by a commitment both to intervene in contemporary cultural politics and to recover a fuller sense of the sexual politics of the literary heritage. Collecting together essays which offer detailed accounts of particular plays with others that take a broader overview of the field, this Casebook showcases the range of critical strategies used by feminist criticism, and illustrates how vital attention to the politics of gender and sexuality is to a full understanding and appreciation of Shakespearean drama.

This innovative project unites leading scholars of English, History and French to examine the challenges of teaching early modern literature, history and culture within higher education. The volume sets out a variety of approaches to teaching the period and aims to revitalize the

connection between teaching and research.

How does a woman become a whore? What are the discursive dynamics making a woman a whore? And, more importantly, what are the discursive mechanics of unmaking? In *Women and Shakespeare's Cuckoldry Plays: Shifting Narratives of Marital Betrayal*, Cristina León Alfar pursues these questions to tease out familiar cultural stories about female sexuality that recur in the form of a slander narrative throughout William Shakespeare's work. She argues that the plays stage a structure of accusation and defense that unravels the authority of husbands to make and unmake wives. While men's accusations are built on a foundation of political, religious, legal, and domestic discourses about men's superiority to, and rule over, women, whose weaker natures render them perpetually suspect, women's bonds with other women animate defenses of virtue and obedience, fidelity and love, work loose the fabric of patrilineal power that undergirds masculine privileges in marriage, and signify a discursive shift that constitutes the site of agency within a system of oppression that ought to prohibit such agency. That women's agency in the early modern period must be tied to the formations of power that officially demand their subjection need not undermine their acts. In what Alfar calls Shakespeare's cuckoldry plays, women's rhetoric of defense is both subject to the discourse of sexual honor and finds a ground on which to "shift it" as women take control of and replace sexual slander with their own narratives of marital betrayal.

Seminar paper from the year 2006 in the subject English Language and Literature Studies - Literature, grade: A, University of Edinburgh, course: Tragedy, History and Sovereignty in Late Medieval and Early Modern Poetry and Drama, 18 entries in the bibliography, language: English, comment: Building on the assumption that differences between the sexes in tragedy are defined through competing representations of heroism, this paper shall take a closer look at the representation of gender in two premodern tragedies, Shakespeare's *Macbeth* and *Antony and Cleopatra*. The aim of this paper shall be to provide a short introduction to (Shakespeare) feminist criticism, which will be supplemented with an overview of various notable instances of the representation of gender in these two works., abstract: Building on the assumption that differences between the sexes in tragedy are defined through competing representations of heroism, this paper shall take a closer look at the representation of gender in two premodern tragedies, Shakespeare's *Macbeth* and *Antony and Cleopatra*. The aim of this paper shall be to provide a short introduction to (Shakespeare) feminist criticism, which will be supplemented with an overview of various notable instances of the representation of gender in these two works.

Explores the extent to which the early modern English stage came to reflect the presence and performances of Italian actresses.

Focuses on *Romeo and Juliet*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, and *The winter's tale*. UkBU.

"... an important volume for scholar and student alike, and a tribute to the enduring contributions of its authors." —*Renaissance Quarterly* "These thought-provoking essays run the gamut of feminist criticism on tragedy." —*Shakespeare Quarterly* "Highly recommended..." —*Choice* These essays mount a powerful critique of the tragic hero as representative of the errors and sufferings of humankind. They come from a variety of perspectives—including feminist new historicism, psychoanalysis, poststructuralism, and autobiographical criticism. While considering Shakespeare's earliest attempts at tragedy in *Richard III* and *Titus Andronicus*, this volume also covers the major tragic period, giving special attention to *Othello*.

Discusses the forms, contexts, and critical and theatrical issues associated with ten Shakespearean tragedies.

The complex and sometimes contradictory expressions of love in Shakespeare's

works—ranging from the serious to the absurd and back again—arise primarily from his dramatic and theatrical flair rather than from a unified philosophy of love. Untangling his witty, bawdy (and ambiguous) treatment of love, sex, and desire requires a sharp eye and a steady hand. In *Shakespeare on Love and Lust*, noted scholar Maurice Charney delves deeply into Shakespeare's rhetorical and thematic development of this largest of subjects to reveal what makes his plays and poems resonate with contemporary audiences. The paradigmatic star-crossed lovers of *Romeo and Juliet*, the comic confusions of couples wandering through the wood in *A Midsummer Night's Dream*, Othello's tragic jealousy, the homoerotic ways Shakespeare played with cross-dressing on the Elizabethan stage—Charney explores the world in which Shakespeare lived, and how it is reflected and transformed in the one he created. While focusing primarily on desire between young lovers, Charney also explores themes of love in marriage (*Brutus and Portia*) and in same-sex pairings (*Antonio and Sebastian*). Against the conventions of Renaissance literature, Shakespeare qualified the Platonic view that true love transcends the physical. Instead, as Charney demonstrates, love in Shakespeare's work is almost always sexual as well as spiritual, and the full range of desire's dramatic possibilities is displayed. *Shakespeare on Love and Lust* begins by considering the ways in which Shakespeare drew upon and satirized the conventions of Petrarchan Renaissance love poetry in plays like *Romeo and Juliet*, then explores how courtship is woven into the basic plot formula of the comedies. Next, Charney examines love in the tragedies and the enemies of love (*Iago*, for example). Later chapters cover the gender complications in such plays as *Macbeth* and *The Taming of the Shrew* as well as the homoerotic themes woven into many of the poems and plays. Charney concludes with a lively discussion of paradoxes and ambivalences about love expressed by Shakespeare's word play and sexual innuendoes.

In each area, the authors discuss a range of issues by applying and debating key critical approaches to Shakespeare including new historicism, cultural materialism, feminism, and postcolonialism."--BOOK JACKET.

These essays address the intersections between Shakespeare, history and the present using a variety of new and established methodological approaches, from phenomenology and ecocriticism to the new economics and aesthetics.

*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.

Applying recent developments in new historicism and cultural materialism - along with the new perspectives opened up by the current debate on intertextuality and the



construction of the theatrical text - the essays collected here reconsider the pervasive influence of Italian culture, literature, and traditions on early modern English drama. The volume focuses strongly on Shakespeare but also includes contributions on Marston, Middleton, Ford, Brome, Aretino, and other early modern dramatists. The pervasive influence of Italian culture, literature, and traditions on the European Renaissance, it is argued here, offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon. In the specific area of theatrical discourse, the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology, exploited both as the origin of poetry and art and as the site of intrigue, vice, and political corruption. Focusing on the construction and the political implications of the dramatic text, this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation: the rewriting, remaking, and refashioning of the English theatrical tradition in its iconic, thematic, historical, and literary aspects.

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