The enigmatic psyche of Hamlet, the prince of Denmark has raised myriad critical opinions, which see him as an indecisive hero, a lunatic, misogynist and a philosopher who failed as a son, lover and prince, leading a life of incest shadowed by inferiority complex and paranoia. The result is the son becoming the bane of his family. The book takes a fresh look at Hamlet, the hero, from a novel angle in the light of the philosophy of the Bhagavadgita, and projects him as a hero who fights many a battle in his mind against his own gunas until he gets refined as a Trigunatita. A glance at Hamlet criticism provides a kaleidoscopic view of the extensive critical readings on Hamlet ever since the text was published. This work captivates converging and diverging elements of the two masterpieces. In Hamlet and Arjuna: Birds of a Feather, Dr. Salia Rex analyses the psyche and actions of Hamlet, the tragic hero of William Shakespeare, and Arjuna, the mythological hero of Veda Vyasa, to unearth their converging elements and quintessential uniqueness as heroes.

When the ghost of his father appears to Prince Hamlet of Denmark, urging him to avenge his murder upon his uncle, the tragic flaw of indecision leads Hamlet to ruin
American culture as if these things were the basic building blocks of global civilisation. While there is no doubt that national culture is important, such a view fails to take account of the fact that there is great diversity within nations and powerful connections across national frontiers. Just as individuals cannot be understood in isolation from the society of which they are a part, so national cultures cannot be understood in isolation from the global community. Since the beginning of human history cross-cultural exchange has been important in bringing about social change. This can be seen vividly in the way languages and their associated literary and dramatic traditions have interacted with one another. This volume brings together a collection of essays that focus on the role cross-cultural exchange has played in performance in the theatre and in film. The aim is not to suggest any systematic theory of cross-cultural exchange but rather to present a variety of examples that illustrate the subtle and complex way in which different cultures interact.

Featuring essays by major international scholars, this Companion combines analysis of themes crucial to Renaissance tragedy with the interpretation of canonical and frequently taught texts. Part I introduces key topics, such as religion, revenge, and the family, and discusses modern performance traditions on stage and screen. Bridging this section with Part II is a chapter which engages with Shakespeare. It tackles Shakespeare's generic distinctiveness and how our familiarity with Shakespearean tragedy affects our appreciation of the tragedies of his contemporaries. Individual essays in Part II introduce and contribute to important critical conversations about specific tragedies. Topics include The Revenger's Tragedy and the theatics of original sin, Arden of Faversham and the preternatural, and The Duchess of Malfi and the erotics of literary form. Providing fresh readings of key texts, the Companion is an essential guide for all students of Renaissance tragedy.

Shakespeare's plays are pervaded by political and economic words and concepts, not only in the histories and tragedies but also in the comedies and romances. The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition, but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings. Often operating by such means as puns, they open up a surprising number of possibilities. The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded. The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs.

This book considers Early Modern revenge plays from a political science perspective, paying particular attention to the construction of family and state institutions. Exploring whether or not the plays see revenge as justified, McMahon argues that they suggest the private family should become an informal state apparatus, and considers the pertinence of this conclusion for contemporary politics. By mapping transactions of capital in and around the plays, this book discovers new ways of looking at traditional problematic. Considerations of plays such as The Spanish Tragedy, Hamlet, and The Revenger's Tragedy depart from the tradition of moral criticism by taking an anthropological stance, mapping capital transactions to come to a better understanding of the plays in all their brilliance and complexity. McMahon responds to deconstructionist, Marxist, and feminist readings as he studies symbolic and material forms of capital in exemplary Early Modern plays.

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1985.

"It is only the unimaginative who ever invents," Oscar Wilde once remarked. "The true artist is known by the use he makes of what he annexes, and he annexes everything." Conveying a similar awareness, James Joyce observes in Finnegans Wake that storytelling is in reality "stolen-telling," that art always involves some sort of "theft" or borrowing. Usually literary borrowings are so integrated into the new work as to be disguised; however, according to David Cowart, recent decades have seen an increasing number of texts that attach themselves to their sources in seemingly parasitic—but, more accurately, symbiotic—dependence. It is this kind of mutuality that Cowart examines in his wide-ranging and richly provocative study Literary Symbiosis. Cowart considers, for instance, what happens when Tom
Stoppard, in Rosencrantz and Guildenstern Are Dead, rewrites Hamlet from the point of view of its two most insignificant characters, or when Jean Rhys, in Wide Sargasso Sea, imagines the early life of Bertha Rochester, the mad-woman in the attic in Jane Eyre. In such works of literary symbiosis, Cowart notes, intertextuality surrenders its usual veil of near invisibility to become concrete and explicit—a phenomenon that Cowart sees as part of the postmodern tendency toward self-consciousness and self-reflexivity. He recognizes that literary symbiosis has some close cousins and so limits his compass to works that are genuine reinterpretations, writings that cast a new light on earlier works through "some tangible measure of formal or thematic evolution, whether on the part of the guest alone or the host and guest together." Proceeding from this intriguing premise, he offers detailed readings of texts that range from Auden's "The Sea and the Mirror," based on The Tempest, to Valerie Martin's reworking of The Strange Case of Dr. Jekyll and Mr. Hyde as Mary Reilly, to various fictions based on Robinson Crusoe. He also considers, in Nabokov's Pale Fire, a compelling example of text and parasite-text within a single work. Drawing on and responding to the ideas of disparate thinkers and critics—among them Freud, Harold Bloom, Jacques Lacan, Jacques Derrida, Hillis Miller, and Henry Louis Gates Jr.—Cowart discusses literary symbiosis as Oedipal drama, as reading and misreading, as deconstruction, as Signifying, and as epistemic dialogue. Although his main examples come from the contemporary period, he refers to works dating as far back as the classical era, works representing a range of genres (drama, fiction, poetry, opera, and film). The study of literary symbiosis, Cowart contends, can reveal much about the dynamics of literary renewal in every age. If all literature redeems the familiar, he suggests, literary symbiosis redeems the familiar in literature itself.

An illuminating account of how Shakespeare worked through the tensions of Queen Elizabeth's England in two canon-defining plays Conspiracies and revolts simmered beneath the surface of Queen Elizabeth's reign. England was riven with tensions created by religious conflict and the prospect of dynastic crisis and regime change. In this rich, incisive account, Peter Lake reveals how in Titus Andronicus and Hamlet Shakespeare worked through a range of Tudor anxieties, including concerns about the nature of justice, resistance, and salvation. In both Hamlet and Titus the princes are faced with successions forged under questionable circumstances and they each have a choice: whether or not to resort to political violence. The unfolding action, Lake argues, is best understood in terms of contemporary debates about the legitimacy of resistance and the relation between religion and politics. Relating the plays to their broader political and polemical contexts, Lake sheds light on the nature of revenge, resistance, and religion in post-Reformation England.

Adopted at more than 1,000 colleges and universities, Bedford/St. Martin's innovative Case Studies in Contemporary Criticism series has introduced more than a quarter of a million students to literary theory and earned enthusiastic praise nationwide. Along with an authoritative text of a major literary work, each volume presents critical essays, selected or prepared especially for students, that approach the work from several contemporary critical perspectives, such as gender criticism and cultural studies. Each essay is accompanied by an introduction (with bibliography) to the history, principles, and practice of its critical perspective. Every volume also surveys the biographical, historical, and critical contexts of the literary work and concludes with a glossary of critical terms. New editions reprint cultural documents that contextualize the literary works and feature essays that show how critical perspectives can be combined.

Arguably Shakespeare's most famous play, Hamlet is studied widely at universities internationally. Approaching the play through an analysis of its key characters is particularly useful as there are few plays which have commanded so much critical attention in relation to "character" as Hamlet. The guide includes: an introductory overview of the text, including a brief discussion of the background to the play including its sources, reception and critical tradition; an overview of the narrative structure; chapters discussing in detail the representation of the key characters including Hamlet, Gertrude and Ophelia as well as the more minor characters; a conclusion reminding students of the links between the characters and the key themes and issues and a guide to further reading.

This book explores how the creations of great authors result from the same operations as our everyday counterfactual and hypothetical imaginations, which cognitive scientists refer to as "simulations." Drawing on detailed literary analyses as well as recent research in neuroscience and related fields, Patrick Colm Hogan develops
a rigorous theory of the principles governing simulation that goes beyond any existing framework. He examines the functions and mechanisms of narrative imagination, with particular attention to the role of theory of mind, and relates this analysis to narrative universals. In the course of this theoretical discussion, Hogan explores works by Austen, Faulkner, Shakespeare, Racine, Brecht, Kafka, and Calvino. He pays particular attention to the principles and parameters defining an author’s narrative idiolect, examining the cognitive and emotional continuities that span an individual author’s body of work.

Where does Shakespeare fit into the drama of his day? Getting to know the work of Shakespeare’s contemporaries offers an insight into Elizabethan and Jacobean preoccupations and the theatrical climate of the early modern period. This book provides an essential overview of some major dramatic works from their stage origins to today’s screen productions. Each chapter includes: a detailed analysis of a play by Shakespeare considered alongside a key work by one other significant playwright of the day (including The Merchant of Venice, Volpone, The Spanish Tragedy, Titus Andronicus, Othello, The Changeling, Romeo and Juliet, The Duchess of Malfi, Measure for Measure, 'Tis Pity She's a Whore, The Taming of the Shrew, The Tragedy of Mariam, Doctor Faustus and Hamlet) · close reading of the text · discussion of early modern theatrical practices · a focus on one ground-breaking example of early modern drama on screen · suggestions for links with other early modern texts and further reading This book provides a route map to the very latest developments in early modern drama studies, fostering confident and independent thinking, making it an ideal introduction for students of Shakespeare and his contemporaries.

Portraits in Early Modern English Drama studies the complex web of interconnections that grows out of the presentation of portraits as props in early modern English drama. Emanuel Stelzer considers this theory from the Elizabethan age up to the closing of the theatres. This book examines how the dramatic text and the subjectivities of the dramatis personae are shaped and changed through the process of observation and interpretation of pictures in the dramatic actions and dialogues. Unlike any previous study, it confronts when a portrait is clearly meant not to be a miniature. This also has bearings on the effect of the picture on the audience and in terms of genre expectation. Two important questions are interrogated in the book: What were the price and value of these portraits? and What were the strategies deployed by the playing companies to show women’s portraits in a theatre without actresses? This book will be of interest to different areas of research dealing with the history of drama and literature, material and visual culture studies, art history, gender studies, and performance studies.

In Shakespeare’s powerful drama of destiny and revenge, Hamlet, the troubled prince of Denmark, must overcome his own self-doubt and avenge the murder of his father. Contains a selection of the finest criticism through the centuries on Hamlet, as well as a biography on Shakespeare.

Arguably Shakespeare’s finest and most important play, Hamlet is also one of the most misunderstood masterpieces of world literature. To be or not to be, may be the question, but the answer has eluded many generations of critics. What does it mean to b

With classic and contemporary selections by authors from a wide range of racial and ethnic groups, "Literature Across Cultures, 5/e" introduces the reader to important literary works and helps readers explore critical themes of our times, such as gender and identity, the effects of war and violence, and many more. The 5th edition focuses on the political, social, and multicultural aspects of literary debates related to the dialectics of roots and rebellions, self and society, gender and identity, the causes and effects of war and violence as well as issues of class, race, ethnicity, and sexual orientation. These features have brilliantly distinguished this volume from other thematic volumes. "Literature Across Cultures, 5/e "Includes both classical and contemporary writers from diverse ethnicities and cultural backgrounds.

This book explores the ways in which the early modern hobby-horse featured in different productions of popular culture between the 1580s and 1630s. Natália Pikli approaches this study with a thorough and interdisciplinary examination of hobby-horse references, with commentary on the polysemous uses of the word, offers an informative background to reconsider well-known texts by Shakespeare and others, and provides an overview on the workings of cultural memory regarding popular
culture in early modern England. The book will appeal to those with interest in early modern drama and theatre, dramaturgy, popular culture, cultural memory, and iconography.

Discusses the characters, plot and writing of Hamlet by William Shakespeare. Includes critical essays on the play and a brief biography of the author.

Selected critical interpretations of Dostoyevsky's novel Crime and Punishment.

Presents a collection of critical essays about William Shakespeare's play, "Hamlet."

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. * Includes over 30 excerpts from letters and diaries, plays, poems, educational and religious treatises, and legal documents from the 16th and 17th centuries * Presents photos of actors playing female Shakespearean characters, including Emma Thompson, Claire Danes, Sarah Bernhardt, and Peggy Ashcroft


The Complete Works: Modern Critical Edition is part of the landmark New Oxford Shakespeare—an entirely new consideration of all of Shakespeare's works, edited afresh from all the surviving original versions of his work, and drawing on the latest literary, textual, and theatrical scholarship. In one attractive volume, the Modern Critical Edition gives today's students and playgoers the very best resources they need to understand and enjoy all Shakespeare's works. The authoritative text is accompanied by extensive explanatory and performance notes, and innovative introductory materials which lead the reader into exploring questions about interpretation, textual variants, literary criticism, and performance, for themselves. The Modern Critical Edition presents the plays and poetry in the order in which Shakespeare wrote them, so that readers can follow the development of his imagination, his engagement with a rapidly evolving culture and theatre, and his relationship to his literary contemporaries. The New Oxford Shakespeare consists of four interconnected publications: the Modern Critical Edition (with modern spelling), the Critical Reference Edition (with original spelling), a companion volume on Authorship, and an online version integrating all of this material on OUP's high-powered scholarly editions platform. Together, they provide the perfect resource for the future of Shakespeare studies.

First published in 1989, this 3rd edition, a critical study of Shakespeare, has been revised, updated and expanded with new material, so it is twice the size of the first edition. The section on Shakespearean comedy now includes an essay on Shakespeare's first scintillating experiment in the genre, The Comedy of Errors, and a study of his most perplexing problem play, Measure for Measure.; A new last chapter, ' Dreaming on things to come - Shakespeare and the Future of Criticism, reveals how much modern criticism can learn from the appropriation of Shakespeare by Oscar Wilde, George Bernard Shaw and James Joyce

"The volume examines Shakespeare productions at The Other Place from 1973 to its closure in 1989. The author's sources include Goodbody's 'Mission Statement'
for the studio theatre as well as other previously unavailable materials such as Goodbody’s private papers, journal entries, director’s notes and correspondence. In addition, it contains interviews and commentary from theatrical luminaries.”--BOOK JACKET.

This book is the first to examine the influence of Shakespeare—particularly Hamlet—on D. H. Lawrence. Using the Bloomian theory of the “anxiety of influence” to probe the startling depths of Lawrence’s agon with his towering precursor Shakespeare, it closely examines Lawrence’s crypto-Jewish identity, as well as that of many of his highly individual characters, who embody the characteristics of Old Testament figures, and in so doing infuse a patriarchal strength and divine “religious” sublimity into civilized life. Lawrence’s claims about the self-sacrificing influence of Christianity on Shakespeare’s Hamlet, on the other hand, demonstrate how this influence carries over into the submission of the subject and the decline of Western Civilization. The book extrapolates this decline into a critique of the modern-day left-wing ideology that appropriates the self-abnegating individual to its collectivist ends. In responding agonistically to Shakespeare’s Hamlet, Lawrence claims a far more complete, vital, and salubrious “consciousness” and a Weltanschauung that makes for greater, more fulfilling “life” thanks to the inner strength, psychic and sexual power of the Lawrentian “Self Supreme.” The book will appeal to Lawrence and Shakespeare scholars and enthusiasts who wish to appreciate Lawrence and Shakespeare as supremely profound writers and thinkers. Its unique demonstration of Bloomian literary theory makes it come poignantly alive for both graduate students and college professors.

Humour is a key feature, laughter a central element, disrespect a vital textual strategy of postcolonial transcultural practice. Devices such as irony, parody, and subversion, can be subsumed under an interventionist stance and have accordingly received some critical attention. But literary and cultural postcolonial criticism has been marked by a restraint verging on the pious towards the wider significance and functions of laughter. This collection transcends such orthodoxies: laughter can constitute an intervention – but it can also function otherwise. The essays collected here take an interest in the strategic use of what can loosely be termed laughter – in all its manifestations. Examining postcolonial transcultural practice from a range of disciplinary and methodological perspectives, this study seeks to analyse laughter and the postcolonial in their complexity. For the first time, then, this collection gathers a group of international specialists in postcolonial transcultural studies to analyse the functions of laughter, the comic and humour in a wide range of cultural texts. Contributors work on texts from Africa, Asia, Australia, North America, the Caribbean, and Britain, reading work by authors such as Zakes Mda, Timothy Mo, VS Naipaul, and Zadie Smith. This interdisciplinary collection is a contribution to both, postcolonial studies and humour theory.

Written by experienced A-level examiners and teachers who know exactly what students need to succeed, and edited by a chief examiner, Philip Allan Literature Guides (for A-level) are invaluable study companions with exam-specific advice to help you to get the grade you need. This full colour guide includes: - detailed scene summaries and sections on themes, characters, form, structure, language and contexts - a dedicated ‘Working with the text’ section on how to write about texts for coursework and controlled assessment and how to revise for exams - Taking it further boxes on related books, film adaptations and websites - Pause for thought boxes to get you thinking more widely about the text - Task boxes to test yourself on transformation, analysis, research and comparison activities - Top 10 quotes PLUS FREE REVISION RESOURCES at www.philipallan.co.uk/literatureguidesonline, including a glossary of literary terms and concepts, revision advice, sample essays with student answers and examiners comments, interactive questions, revision podcasts, flash cards and spider diagrams, links to unmissable websites, and answers to tasks set in the guide.

Contemporary Shakespeare Production suggests that analysis and description of selected productions is the only valid approach to understanding Shakespeare’s art. It looks specifically at Richard II, Henry V, Ophelia, The Tempest, allusions to Shakespeare in film, and recent film and television productions of As You Like It, The Merchant of Venice, and King Lear.

This volume considers the influential revival of ancient philosophical skepticism in the 16th and early 17th centuries and investigates, from a comparative
perspective, its reception in early modern English, Spanish and French drama, dedicating detailed readings to plays by Shakespeare, Calderón, Lope de Vega, Rotrou, Desfontaines, and Cervantes. While all the plays employ similar dramatic devices for "putting skepticism on stage", the study explores how these dramas, however, give different "answers" to the challenges posed by skepticism in relation to their respective historico-cultural and "ideological" contexts.

A comprehensive collection of the best writing about this Shakespearian play, both as dramatic literature and theatrical performance, this book is an excellent resource companion to the text. This collected wisdom was originally published in 1986. It contains pieces of commentary from as far back as the late 18th Century but also highly acclaimed critical pieces from more recent years, organised into six general themes.

What is it about Hamlet that has made it such a vital work in English drama and literature? David Bevington argues that the staging, criticism, and editing of Hamlet go hand in hand over the centuries, from 1599-1600 to the present day, to such a remarkable extent that the history of Hamlet can be seen as a kind of paradigm for the cultural history of the English-speaking world.

This study contends that folly is of fundamental importance to the implicit philosophical vision of Shakespeare’s drama. The discourse of folly’s wordplay, jubilant ironies, and vertiginous paradoxes furnish Shakespeare with a way of understanding that lays bare the hypocrisies and absurdities of the serious world. Like Erasmus, More, and Montaigne before him, Shakespeare employs folly as a mode of understanding that does not arrogantly insist upon the veracity of its own claims – a fool’s truth, after all, is spoken by a fool. Yet, as this study demonstrates, Shakespearean folly is not the sole preserve of professional jesters and garrulous clowns, for it is also apparent on a thematic, conceptual, and formal level in virtually all of his plays. Examining canonical histories, comedies, and tragedies, this study is the first to contextualize Shakespearean folly within European humanist thought, or to argue that Shakespeare’s philosophy of folly is part of a subterranean strand of Western philosophy, which itself reflects upon the folly of the wise. This strand runs from the philosopher-fool Socrates through to Montaigne and on to Nietzsche, but finds its most sustained expression in the Critical Theory of the mid to late twentieth-century, when the self-destructive potential latent in rationality became an historical reality. This book makes a substantial contribution to the fields of Shakespeare, Renaissance humanism, Critical Theory, and Literature and Philosophy. It illustrates, moreover, how rediscovering the philosophical potential of folly may enable us to resist the growing dominance of instrumental thought in the cultural sphere.

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 Kops, Charles Marowitz, Julia Pascal and Arnold Wesker.

This book discovers within early modern revenge tragedy the surprising shaping presence of a wide array of classical philosophies not commonly affiliated with the genre.

For this updated edition Robert Hapgood has added a section on prevailing critical and performance approaches to Hamlet.