



MACBETH

NEW CRITICAL ESSAYS

edited by
Nick Moschovakis

Macbeth New Critical Essays Shakespeare Criticism

William Shakespeare



Macbeth New Critical Essays Shakespeare Criticism:

Macbeth Nick Moschovakis, 2008-03-03 This volume offers a wealth of critical analysis supported with ample historical and bibliographical information about one of Shakespeare's most enduringly popular and globally influential plays. Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches from historicist criticism to performance theory to cultural studies. A substantial section addresses early modern themes with attention to the protagonists and the discourses of politics, class, gender, the emotions, and the economy, along with discussions of significant minor characters and less commonly examined textual passages. Further chapters scrutinize Macbeth's performance, adaptation, and transformation across several media: stage, film, text, and hypertext in cultural settings ranging from early nineteenth-century England to late twentieth-century China. The editor's extensive introduction surveys critical theatrical and cinematic interpretations from the late seventeenth century to the beginning of the twenty-first while advancing a synthetic argument to explain the shifting relationship between two conflicting strains in the tragedy's reception. Written to a level that will be both accessible to advanced undergraduates and at the same time useful to postgraduates and specialists in the field, this book will greatly enhance any study of Macbeth. Contributors: Rebecca Lemon, Jonathan Baldo, Rebecca Ann Bach, Julie Barmazel, Abraham Stoll, Lois Feuer, Stephen Deng, Lisa Tomaszewski, Lynne Bruckner, Michael David Fox, James Wells, Laura Engel, Stephen Buhler, Bi-qi Beatrice, Lei Kim, Fedderson, and J. Michael Richardson, Bruno Lessard, Pamela Mason.

Macbeth Samuel Schoenbaum, 2015-04-10 Originally published in 1991, collecting together commentary and critique on the Scottish play, this book showcases varied discussions of the text and the theatrical productions. From Samuel Johnson's brief 1765 comment to the editor's own piece on the Porter's scene, the texts included here are popular, important accounts of thoughts and scholarship on the play over the years. Some pieces address the most famous early Lady Macbeth, Mrs. Siddons, while others look at a theme or specific issue such as Lady Macbeth's children. This is a great sample of the voluminous body of work looking at the tragedy, considering its images, symbols, meanings, and its challenges for the stage. *Macbeth: A Critical Reader*, 2013-09-12 ARDEN RENAISSANCE DRAMA GUIDES offer students and academics practical and accessible introductions to the critical and performance contexts of key Elizabethan and Jacobean plays. Essays from leading international scholars provide invaluable insights into the text by presenting a range of critical perspectives, making the books ideal companions for study and research. Key features include: Essays on the play's critical and performance history; A keynote essay on current research and thinking about the play; A selection of new essays by leading scholars; A survey of resources to direct students further reading about the play in print and online. Regularly performed and studied, Macbeth is not only one of Shakespeare's most popular plays but also provides us with one of the literary canon's most compellingly conflicted tragic figures. This guide offers fresh new ways into the play. **Macbeth** Nick Moschovakis, 2008-03-03 This volume offers a wealth of critical analysis supported with ample historical and bibliographical information about one of

Shakespeare's most enduringly popular and globally influential plays. Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches from historicist criticism to performance theory to cultural studies. A substantial section addresses early modern themes with attention to the protagonists and the discourses of politics, class, gender, the emotions, and the economy, along with discussions of significant minor characters and less commonly examined textual passages. Further chapters scrutinize Macbeth's performance, adaptation, and transformation across several media: stage, film, text, and hypertext in cultural settings ranging from early nineteenth-century England to late twentieth-century China. The editor's extensive introduction surveys critical theatrical and cinematic interpretations from the late seventeenth century to the beginning of the twenty-first while advancing a synthetic argument to explain the shifting relationship between two conflicting strains in the tragedy's reception. Written to a level that will be both accessible to advanced undergraduates and at the same time useful to postgraduates and specialists in the field, this book will greatly enhance any study of Macbeth.

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The New Oxford Shakespeare: Modern Critical Edition William Shakespeare, 2016-10-27. 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.

Macbeth William Shakespeare, 2013-10-08. Presents Shakespeare's drama about a man who kills the king of Scotland in order to claim the throne for himself and includes explanatory notes, plot summaries, a key to notable lines and phrases, and other reference information.

William Shakespeare and 21st-Century Culture, Politics, and Leadership Kristin M.S. Bezio, Anthony P. Russell, 2021-04-30. William Shakespeare and 21st-Century Culture: Politics and Leadership examines problems, challenges, and crises in our contemporary world through the lens of William Shakespeare's plays, one of the best-known, most admired

and often controversial authors of the last half millennium **Passionate Playgoing in Early Modern England** Allison P. Hobgood, 2014-01-23 Allison P Hobgood tells a new story about the emotional experiences of theatregoers in Renaissance England Through detailed case studies of canonical plays by Shakespeare Jonson Kyd and Heywood the reader will discover what it felt like to be part of performances in English theatre and appreciate the key role theatregoers played in the life of early modern drama How were spectators moved by delight fear or shame for example and how did their own reactions in turn make an impact on stage performances Addressing these questions and many more this book discerns not just how theatregoers were altered by drama s affective encounters but how they were undeniable influences upon those encounters Overall Hobgood reveals a unique collaboration between the English world and stage one that significantly reshapes the ways we watch read and understand early modern drama **King Lear** Jeffrey Kahan, 2008-04-18 Is King Lear an autonomous text or a rewrite of the earlier and anonymous play King Leir Should we refer to Shakespeare s original quarto when discussing the play the revised folio text or the popular composite version stitched together by Alexander Pope in 1725 What of its stage variations When turning from page to stage the critical view on King Lear is skewed by the fact that for almost half of the four hundred years the play has been performed audiences preferred Naham Tate s optimistic adaptation in which Lear and Cordelia live happily ever after When discussing King Lear the question of what comprises the play is both complex and fragmentary These issues of identity and authenticity across time and across mediums are outlined debated and considered critically by the contributors to this volume Using a variety of approaches from postcolonialism and New Historicism to psychoanalysis and gender studies the leading international contributors to King Lear New Critical Essays offer major new interpretations on the conception and writing editing and cultural productions of King Lear This book is an up to date and comprehensive anthology of textual scholarship performance research and critical writing on one of Shakespeare s most important and perplexing tragedies Contributors Include R A Foakes Richard Knowles Tom Clayton Cynthia Clegg Edward L Rocklin Christy Desmet Paul Cantor Robert V Young Stanley Stewart and Jean R Brink Twelfth Night James Schiffer, 2013-01-11 This volume in the Shakespeare Criticism series offers a range of approaches to Twelfth Night including its critical reception performance history and relation to early modern culture James Schiffer s extensive introduction surveys the play s critical reception and performance history while individual essays explore a variety of topics relevant to a full appreciation of the play early modern notions of love friendship sexuality madness festive ritual exoticism social mobility and detection The contributors approach these topics from a variety of perspectives such as new critical new historicist cultural materialist feminist and queer theory and performance criticism occasionally combining several approaches within a single essay The new essays from leading figures in the field explore and extend the key debates surrounding Twelfth Night creating the ideal book for readers approaching this text for the first time or wishing to further their knowledge of this stimulating much loved play **The Theatre of Imagining** Ulla Kallenbach, 2018-07-13 This book is

the first comprehensive analysis of the fascinating and strikingly diverse history of imagination in the context of theatre and drama. Key questions that the book explores are: How do spectators engage with the drama in performance and how does the historical context influence the dramaturgy of imagination? In addition to offering a study of the cultural history and theory of imagination in a European context including its philosophical, physiological, cultural and political implications, the book examines the cultural enactment of imagination in the drama text and offers practical strategies for analyzing the aesthetic practice of imagination in drama texts. It covers the early modern to the late modernist period and includes three in-depth case studies: William Shakespeare's *Macbeth* c. 1606, Henrik Ibsen's *A Doll's House* 1879 and Eugène Ionesco's *The Killer* 1957.

Shakespeare's Domestic Tragedies Emma Whipday, 2019-01-03. Reassess the relationship between Shakespeare's *Hamlet*, *Othello*, *Macbeth* and the emerging genre of domestic tragedy by other early modern playwrights.

Communal Justice in Shakespeare's England Penelope Geng, 2021-04-07. The sixteenth century was a turning point for both law and drama. Relentless professionalization of the common law set off a cascade of lawyerly self-fashioning resulting in blunt attacks on lay judgment. English playwrights including Shakespeare resisted the forces of legal professionalization by casting legal expertise as a detriment to moral feeling. They celebrated the ability of individuals guided by conscience and working alongside members of their community to restore justice. Playwrights used the participatory nature of drama to deepen public understanding of and respect for communal justice. In plays such as *King Lear* and *Macbeth*, lay people accomplish the work of magistracy; conscience structures legal judgment; neighbourly care shapes the coroner's inquest and communal emotions give meaning to confession and repentance. An original and deeply sourced study of early modern literature and law, *Communal Justice in Shakespeare's England* contributes to a growing body of scholarship devoted to the study of how drama creates and sustains community. Penelope Geng brings together a wealth of imaginative and documentary archives including plays, sermons, conscience literature, Protestant hagiographies, legal manuals and medieval and early modern chronicles, proving that literature never simply reacts to legal events but always actively invents legal questions, establishes legal expectations and shapes legal norms.

Shakespeare's Speculative Art M. Hunt, 2011-07-14. This is the first book-length analysis of Shakespeare's depiction of specula mirrors to reveal the literal and allegorical functions of mirrors in the playwright's art and thought. Adding a new dimension to the plays *Troilus and Cressida*, *Julius Caesar*, *Macbeth*, *Hamlet*, *King Henry the Fifth*, *Love's Labor's Lost*, *A Midsummer Night's Dream* and *All's Well That Ends Well*, Maurice A. Hunt also references mirrors in a wide range of external sources from the Bible to demonic practices. Looking at the concept of speculation through its multiple meanings—cognitive, philosophical, hypothetical and provisional—this original reading suggests Shakespeare as a craftsman so prescient and careful in his art that he was able to criticize the queen and a former patron with such impunity that he could still live as a gentleman.

Shakespeare's Tragic Art Rhodri Lewis, 2024-10-08. A new account of Shakespearean tragedy as a response to life in an uncertain world. In *Shakespeare's Tragic Art*, Rhodri Lewis offers

a powerfully original reassessment of tragedy as Shakespeare wrote it of what drew him toward tragic drama what makes his tragedies distinctive and why they matter After reconstructing tragic theory and practice as Shakespeare and his contemporaries knew them Lewis considers in detail each of Shakespeare's tragedies from Titus Andronicus to Coriolanus He argues that these plays are a series of experiments whose greatness lies in their author's nerve straining determination to represent the experience of living in a world that eludes rational analysis They explore not just our inability to know ourselves as we would like to but the compensatory and generally unacknowledged fictions to which we bind ourselves in our hunger for meaning from the political philosophical social and religious to the racial sexual personal and familial Lewis's Shakespeare not only creates tragedies that exceed those written before them Through his art he also affirms and invigorates the kinds of knowing that are available to intelligent animals like us A major reevaluation of Shakespeare's tragedies Shakespeare's Tragic Art is essential reading for anyone interested in Shakespeare tragedy or the capacity of literature to help us navigate the perplexities of the human condition

CRITICAL APPROACHES TO SHAKESPEARE (1623-2000): SHAKESPEARE FOR ALL TIME CEREZO MORENO, Marta ,2022-10-11 Critical Approaches to Shakespeare 1623 2000 Shakespeare for All Time addresses the keys to understanding the significance of the critical reception of Shakespeare from the seventeenth to the end of the twentieth century It aims to show that the richness of these different modes of reading Shakespeare over time and their productive interactions have been fundamental in the constant resignification of Shakespeare as they have gradually conformed and fed our critical perception and interpretation of his works

Shakespeare as Literary Dramatist Lukas Erne,2003-03-13 In this 2003 study Lukas Erne argues that Shakespeare apart from being a playwright who wrote theatrical texts for the stage was also a literary dramatist who produced reading texts for the page The usual distinction that has been set up between Ben Jonson on the one hand carefully preparing his manuscripts for publication and Shakespeare the man of the theatre writing for his actors and audience indifferent to his plays as literature is questioned in this book Examining the evidence from early published playbooks Erne argues that Shakespeare wrote many of his plays with a readership in mind and that these literary texts would have been abridged for the stage because they were too long for performance The variant early texts of Romeo and Juliet Henry V and Hamlet are shown to reveal important insights into the different media for which Shakespeare designed his plays Mother Queens and Princely Sons S. Ray,2012-10-15 This study explores representations of the Madonna and Child in early modern culture It considers the mother and son as a conceptual religio political unit and examines the ways in which that unit was embodied and performed Of primary interest is the way mothers derived agency from bearing incipient rulers Phantasmatic Shakespeare Suparna Roychoudhury,2018-10-15 Representations of the mind have a central place in Shakespeare's artistic imagination as we see in Bottom struggling to articulate his dream Macbeth reaching for a dagger that is not there and Prospero humbling his enemies with spectacular illusions Phantasmatic Shakespeare examines the intersection between

early modern literature and early modern understandings of the mind's ability to perceive and imagine. Suparna Roychoudhury argues that Shakespeare's portrayal of the imagination participates in sixteenth-century psychological discourse and reflects also how fields of anatomy, medicine, mathematics, and natural history jolted and reshaped conceptions of mentality. Although the new sciences did not displace the older psychology of phantasms, they inflected how Renaissance natural philosophers and physicians thought and wrote about the brain's image-making faculty. The many hallucinations, illusions, and dreams scattered throughout Shakespeare's works exploit this epistemological ferment, deriving their complexity from the ambiguities raised by early modern science. Phantasmatic Shakespeare considers aspects of imagination that were destabilized during Shakespeare's period: its place in the brain, its legitimacy as a form of knowledge, its pathologies, its relation to matter, light, and nature. Reading these in concert with canonical works such as *King Lear*, *Macbeth*, and *The Tempest*, Shakespeare, Roychoudhury shows, was influenced by paradigmatic epistemic shifts of his time, and he in turn demonstrated how the mysteries of cognition could be the subject of powerful art.

Shakespeare's Legal Ecologies Kevin Curran, 2017-05-15

Shakespeare's Legal Ecologies offers the first sustained examination of the relationship between law and selfhood in Shakespeare's work. Taking five plays and the sonnets as case studies, Kevin Curran argues that law provided Shakespeare with the conceptual resources to imagine selfhood in social and distributed terms as a product of interpersonal exchange or as a gathering of various material forces. In the course of these discussions, Curran reveals Shakespeare's distinctly communitarian vision of personal and political experience, the way he regarded living, thinking, and acting in the world as materially and socially embedded practices. At the center of the book is Shakespeare's fascination with questions that are fundamental to both law and philosophy: What are the sources of agency? What counts as a person? For whom am I responsible, and how far does that responsibility extend? What is truly mine? Curran guides readers through Shakespeare's responses to these questions, paying careful attention to both historical and intellectual contexts. The result is a book that advances a new theory of Shakespeare's imaginative relationship to law and an original account of law's role in the ethical work of his plays and sonnets. Readers interested in Shakespeare theater and philosophy, law, and the history of ideas will find *Shakespeare's Legal Ecologies* to be an essential resource.

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