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Margreta de Grazia

Frontmatter

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HAMLET WITHOUT HAMLET

"Hamlet" without Hamlet sets out to counter the modern tradition of abstracting the character Hamlet from the play. For over two centuries, Hamlet has been valued as the icon of consciousness, but only by ignoring the hard fact of his dispossession. By admitting that premise, this book brings the play to life around man's relation to land, from graves to estate to empire. Key preoccupations are thereby released, including the gendered imperatives of genealogy, the rhythms of world history, and man's elemental affinity to dust. As de Grazia demonstrates from the 400 years of Hamlet's afterlife, such features have disappeared into the vortex of an interiorized Hamlet, but they remain in the language of the play as well as in the earliest accounts of its production. Once they are reactivated, a very different Hamlet emerges, one whose thoughts and desires are thickly embedded in the worklily, and otherworklily, matters of the play: a Hamlet within *Hamlet*.

MARGRETA DE GRAZIA is Joseph B. Gossberg Term Professor in the Humanities, Department of English, University of Pennsylvania. She is co-editor, with Stanley Wells, of *The Cambridge Companion to Shakespeare* (2002); co-editor, with Maureen Quilligan and Peter Stallybrass, of *Subject and Object in Renaissance Culture* (1996); and author of *Shakespeare Verbatim: The Reproduction of Authenticity and the 1790 Apparatus* (1991). Her work has appeared in many books and journals including *Shakespeare Survey*, *Shakespeare Quarterly*, *Modern Language Quarterly*, and *Textual Practice*.

Hamlet Without Hamlet

**Donald Beecher, Travis DeCook, Andrew
Wallace, Grant Williams**

Hamlet Without Hamlet:

Hamlet Without Hamlet Margreta De Grazia, 2007 **'Hamlet' Without Hamlet** Margreta de Grazia, 2007-01-11 A study tracing the impact and evolution of Shakespeare's Hamlet **Hamlet Without the Potholes** Jerry Rubin, 2000-07-18

The series Shakespeare Without the Potholes is intended to provide updated versions of all of the 37 generally recognized plays of William Shakespeare. The series makes the plays more accessible to students encountering Shakespeare for the first time; it provides an easier reading experience by modernizing some of the outdated vocabulary and grammar and by revising many of the more difficult passages that in the original can be understood if at all only by careful scanning of a footnote and sometimes not even then. The alterations retain the meter and maintain almost all of the poetic substance. Reading one of Shakespeare's plays is like driving down a broad and beautiful highway lined with gorgeous sights; observing as one passes the wide range of human types and situations but unfortunately the road is marred by potholes: small and large archaic words, phrases, and grammar words whose meanings have migrated during the course of 400 years and passages that are difficult or impossible to comprehend. Sometimes these involve mythological references or references to customs that an Elizabethan would be familiar with but to a modern reader are largely unintelligible. Many students who embark on the trip do not complete it or else vow never to undertake another. There are four alternatives: driving straight through but the drive is then a bumpy one; detouring around each pothole by consulting a footnote but the drive is then full of distractions; filling in the potholes oneself by becoming erudite in Elizabethan grammar, vocabulary, mythology, customs, and circumstances but the drive is then laborious; or using the services of a pothole fixer who may indeed use asphalt instead of concrete but who attempts to provide a smooth, continuous, and pleasant journey. The latter is the task this series undertakes. In the more famous or the more soaring speeches a lighter hand is used, sometimes retaining archaic contractions. 'Tis nobler in the mind. Such words as thou, thee, thy, thine have mostly been replaced by modern counterparts. There are many individual words that have shifted meaning in the 400 years since Shakespeare wrote his masterpieces. Some have developed a meaning nearly the opposite of the original: for example, in Elizabethan days *merely* meant *utterly* or *totally*; *timeless* meant *untimely*; *presently* usually meant *at once*. I shall attend his majesty *presently* does not mean I'll be there in a little while but rather I'm on my way. Other words have shifted their meanings somewhat less but quite enough to induce puzzlement: *approve* meaning *prove*; *modern* meaning *commonplace*. Such variations in meaning contribute to a bemused reaction on the part of the uninformed reader: a sense that while he or she may understand the gist of the play, there are some strange things being said that don't seem to compute. With small potholes the sense of not quite understanding can exist just under the conscious level; one is distressed by the dim intuition that something has been missed even while the eye skims over troublesome passages without focusing on what is being misunderstood. But there are also massive potholes, some of which may be the result of copying errors in the 17th century that feel more like hitting a brick wall. Consider: He that a fool doth very wisely hit. Doth very

foolishly although he smart Not to seem senseless of the bob If not The wise man s folly is anatomized E en by the squandering glances of the fool As You Like It Act 2 Scene 7 Once having figured out who is hitting whom the fool is doing the gibing though the rules of Elizabethan grammar would seem to allow for either some readers might be able to parse this passage after a few passes making reasonable gu Hamlet Gabriel Josipovici, 2016-04-28 William Shakespeare s Hamlet is probably the best known and most commented upon work of literature in Western culture The paradox is that it is at once utterly familiar and strangely elusive very like our own selves argues Gabriel Josipovici in this stimulating and original study Moreover our desire to master this elusiveness to pluck the heart out of its mystery as Hamlet himself says precisely mirrors what is going on in the play and what Shakespeare s play demonstrates is that to conceive human character and works of art in this way is profoundly misguided Rather than rushing to conclusions or setting out a theory of what Hamlet is about therefore we should read and watch patiently and openly allowing the play to unfold before us in its own time and trying to see each moment in the context of the whole Josipovici s valuable book is thus an exercise in analysis which puts the physical experience of watching and reading at the heart of the critical process at once a practical introduction to a great and much loved play and a sophisticated intervention in some of the key questions of theory and aesthetics of our time **Hamlet's Moment** András Kiséry, 2016 Although we take for granted that drama was crucial to the political culture of Renaissance England we rarely consider one of its most basic functions namely that it helped large audiences to understand what politics was This book suggests that in this moment before newspapers drama as a form of popular entertainment familiarized its audience with the profession of politics with kinds of knowledge that were necessary for survival and advancement in political careers Shakespeare s Hamlet is particularly interested in these issues in the coming and going of ambassadors and in the question of the succession and of the conflict with Norway Plays written by Ben Jonson John Marston George Chapman and others in the following years shared a similar focus inviting the public to imagine what it meant to have a political career In doing so they turned politics into a topic of sociable conversation which people could use to impress others

Shakespeare's Hamlet Tzachi Zamir, 2017-12-05 Does philosophy gain or lose when it is embedded within literature or embodied by drama Does literary criticism gain or lose when it turns to literary works as occasions for abstract reflection Leading literary scholars and philosophers interrogate philosophical dimensions of Shakespeare s Hamlet with these urgent questions in view Scholars probe Hamlet s own insights assess the significance of philosophy s literary dramatic framing by this play and trace the philosophically relevant underpinnings revealed by historical transformations in Hamlet s reception They focus on the play s thematizations of subjectivity knowledge sex grief self theatricalization Examining Shakespeare s play from a philosophical standpoint sharpens the questions the play itself so famously poses What counts as a proper response to injustice upon realizing that whatever one does there can be no undoing of the initial wrong What do our commitments to the dead amount to How to persist in infusing significance into action while grasping the degradation of

death and our own replaceability Scholars at the forefront of their fields tackle these and other questions from a wide range of viewpoints illuminating the central concerns of one of Shakespeare's masterpieces

Hamlet's Problematic Revenge William F. Zak, 2015-05-20 Hamlet's Problematic Revenge Forging a Royal Mandate provides a new argument within Shakespearean studies that argues the oft noted arrest of the play's dramaturgical momentum especially evident in Hamlet's much delayed enactment of his revenge represents in fact a succinct emblem of the arrested development in the moral maturity of the entire cast most notably Hamlet himself as the unifying disclosure and tragic problem in the play Settling for unreflective and short sighted personal gratifications and cold comforts they truantly elbow aside a more considerable moral obligation Again and again all yield this duty's commanding priority to a childish self regarding fear of offending those in nominal positions of power and questionable positions of authority figures like Ophelia and Hamlet's fathers for instance demanding an unworthy deference While Hamlet fails to consider with loving regard the improved well being of the larger community to which he owes his existence and fails to interrogate the moral adequacy of the Ghost's command of violent reprisal two things he never does nor even contemplates doing all occasions in the play do inform against him and merely spur a dull revenge not as he interprets his own words arguing the need for greater urgency in his vendetta but instead to inform against the criminality of that very course itself His revenge therefore can be argued as dull not because he cannot summon the wherewithal to enact it more bloodily but because in obsessing about it ceaselessly he remains unreceptive to its dull or unenlightened opposition to the evil he hopes to eradicate Hamlet does not avenge his father this book argues that he becomes him Amidst a wealth of previously unremarked figurative mirrorings as well as much of the seemingly digressive material in Hamlet within Shakespearean studies Hamlet's Problematic Revenge brings to light a new interpretation of the tragic problem in the play

William Shakespeare's Hamlet William Shakespeare, 2009 Presents a collection of critical essays about William Shakespeare's play Hamlet

The Hamlet Doctrine Simon Critchley, Jamieson Webster, 2013-09-10 Arguably no literary work is more familiar to us than Shakespeare's most famous tragedy Everyone can quote at least six words from the play often people know many more In this riveting and thought provoking re examination philosopher Simon Critchley and psychoanalyst Jamieson Webster explore Hamlet's continued relevance for a modern world no less troubled by existential anxieties than Elizabethan London Reading the drama alongside writers philosophers and psychoanalysts Schmitt Benjamin Freud Lacan Nietzsche Melville and Joyce the authors delve into the politics of the era the play's relationship to religion the exigencies of desire and the incapacity to love It is an intellectual investigation that leads to a startling conclusion Hamlet is a play about nothing in which Ophelia emerges as the true hero From the illusion of theatre and the spectacle of statecraft to the psychological theatre of inhibition and emotion what Hamlet makes manifest is the modern paradox of our lives where we know we cannot act The Hamlet Doctrine is a passionate encounter with a great work of literature that continues to speak to us across centuries

The Masks of Hamlet Marvin Rosenberg, 1992 Every reader is

an actor according to Rosenberg To prepare the actor reader for insights Rosenberg draws on major interpretations of the play worldwide in theatre and in criticism wherever possible from the first known performances to the present day The book is rich and provocative on every question about the play Renaissance Shakespeare: Shakespeare Renaissances Martin Procházka, Andreas Höfele, Hanna Scolnicov, Michael Dobson, 2013-12-12 Selected contributions to the most prestigious international event in Shakespeare studies the Ninth World Shakespeare Congress 2011 represent major trends in the field in historical and present day contexts Special attention is given to the impact of Shakespeare on diverse cultures from the Native Americans to China and Japan *Looking for Hamlet* Marvin W. Hunt, 2007-12-10 A mysterious melancholic brooding Hamlet has gripped and fascinated four hundred years of readers trying to find and know him as he searches for and avenges his father's name Setting itself apart from the usual discussions about Hamlet Hunt here demonstrates that Hamlet is much more than we take him to be Much more than the sum of his parts more than just tragic sexy youth and more than just vain cruelty Hamlet is a reflection of our own aspirations and neuroses Looking for Hamlet investigates our many searches for Hamlet from their origins in Danish mythology through the complex problems of early printed texts through the centuries of shifting interpretations of the young prince to our own time when Hamlet is more compelling and perplexing than ever before Hunt presents Hamlet as a sort of missing person the idealized being inside oneself This search for the missing Hamlet Hunt argues reveals a present absence readers pursue as a means of finding and identifying ourselves **Shakespeare, Revenge Tragedy and Early Modern Law** Derek Dunne, 2016-04-12 This book the first to trace revenge tragedy's evolving dialogue with early modern law draws on changing laws of evidence food riots piracy and debates over royal prerogative By taking the genre's legal potential seriously it opens up the radical critique embedded in the revenge tragedies of Kyd Shakespeare Marston Chettle and Middleton **The Hamlet Fire** Bryant Simon, 2020-07-23 For decades the small quiet town of Hamlet North Carolina thrived thanks to the railroad But by the 1970s it had become a postindustrial backwater a magnet for businesses in search of cheap labor and almost no oversight Imperial Food Products was one of those businesses The company set up shop in Hamlet in the 1980s Workers who complained about low pay and hazardous working conditions at the plant were silenced or fired But jobs were scarce in town so workers kept coming back and the company continued to operate with impunity Then on the morning of September 3 1991 the never inspected chicken processing plant a stone's throw from Hamlet's city hall burst into flames Twenty five people perished that day behind the plant's locked and bolted doors It remains one of the deadliest accidents ever in the history of the modern American food industry Eighty years after the Triangle Shirtwaist Fire industrial disasters were supposed to have been a thing of the past in the United States However as award winning historian Bryant Simon shows the pursuit of cheap food merged with economic decline in small towns across the South and the nation to devalue laborers and create perilous working conditions The Hamlet fire and its aftermath reveal the social costs of antiunionism lax regulations and ongoing racial discrimination Using oral histories contemporary

news coverage and state records Simon has constructed a vivid potent and disturbing social autopsy of this town this factory and this time that exposes how cheap labor cheap government and cheap food came together in a way that was destined to result in tragedy

Hamlet's Search for Meaning Walter N. King, 2011 Theological and psychological interpretations of Shakespeare's most problematic play have been pursued as complementary to each other In this bold reading Walter N King brings twentieth-century Christian existentialism and post-Freudian psychological theory to bear upon Hamlet and his famous problems King draws on the support of Paul Tillich John Macquarrie and Nicolai Beryaev who radically reinterpreted the Christian doctrine of providence and presents an unconventional thesis He derives illuminating psychological insights from Erik Erikson the pioneer in the modern study of identity and Viktor Frankl the founder of logotherapy

Hamlet in Purgatory Stephen Greenblatt, 2002-09-15 Stephen Greenblatt sets out to explain his longtime fascination with the ghost of Hamlet's father and his daring and ultimately gratifying journey takes him through surprising intellectual territory It yields an extraordinary account of the rise and fall of Purgatory as both a belief and a lucrative institution as well as a capacious new reading of the power of Hamlet In the mid-sixteenth century English authorities abruptly changed the relationship between the living and dead Declaring that Purgatory was a false poem they abolished the institutions and banned the practices that Christians relied on to ease the passage to Heaven for themselves and their dead loved ones Greenblatt explores the fantastic adventure narratives ghost stories pilgrimages and imagery by which a belief in a grisly prison house of souls had been shaped and reinforced in the Middle Ages He probes the psychological benefits as well as the high costs of this belief and of its demolition With the doctrine of Purgatory and the elaborate practices that grew up around it the church had provided a powerful method of negotiating with the dead The Protestant attack on Purgatory destroyed this method for most people in England but it did not eradicate the longings and fears that Catholic doctrine had for centuries focused and exploited In his strikingly original interpretation Greenblatt argues that the human desires to commune with assist and be rid of the dead were transformed by Shakespeare consummate conjurer that he was into the substance of several of his plays above all the weirdly powerful Hamlet Thus the space of Purgatory became the stage haunted by literature's most famous ghost This book constitutes an extraordinary feat that could have been accomplished by only Stephen Greenblatt It is at once a deeply satisfying reading of medieval religion an innovative interpretation of the apparitions that trouble Shakespeare's tragic heroes and an exploration of how a culture can be inhabited by its own spectral leftovers

The Soliloquies in Hamlet Alex Newell, 1991 This work defines the dramatic rationale of the Hamlet soliloquies in their dramatic contexts thereby clarifying the tragic idea that organizes the play

Taking Exception to the Law Donald Beecher, Travis DeCook, Andrew Wallace, Grant Williams, 2015-02-05 Taking Exception to the Law explores how a range of early modern English writings responded to injustices perpetrated by legal procedures discourses and institutions From canonical poems and plays to crime pamphlets and educational treatises the essays engage with the relevance and wide appeal of legal

questions in order to understand how literature operated in the early modern period Justice in its many forms legal poetic divine natural and customary is examined through insightful and innovative analyses of a number of texts including The Merchant of Venice The Faerie Queene and Paradise Lost A major contribution to the growing field of law and literature this collection offers cultural contexts interpretive insights and formal implications for the entire field of English Renaissance culture

Hamlet: A Critical Reader Ann Thompson, Neil Taylor, 2016-04-21 Hamlet remains the most studied of all Shakespeare's great tragedies This collection of newly commissioned essays gives readers an overview of past critical views of the play as well as new writing about the play from today's leading scholars The range of perspectives offered makes the book an invaluable companion to anyone studying the play at an advanced level The final chapter on learning and teaching resources is particularly useful as a guide for further study

Hamlet, Prince of Denmark William Shakespeare, 2003-04-21 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations This second edition of Hamlet edited by Philip Edwards brings readers playgoers and directors into the closest possible contact with Shakespeare's most famous and perplexing play In the introduction Edwards explores the possibility that Shakespeare made important alterations to Hamlet as it neared production creating differences between the two early texts quarto and folio Edwards concentrates on essentials dealing succinctly with the huge volume of commentary and controversy that the play has provoked and offers a way forward that enables us to recognise Hamlet's full tragic energy In a new supplementary section Robert Hapgood discusses recent stage film and critical interpretations of the play

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