Romeo and Juliet: a reader's guide to essential criticism


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Abstract

Book synopsis: Offers a fresh perspective on the 'Catholic' material of Shakespeare's plays. Explores a generic and chronological range of drama. Provides nuanced readings of individual plays. Engages with a variety of illuminating contextual material, including other Renaissance plays, religious polemics, news quartos, devotional manuals, and tracts on image theory. Surveys and assesses a comprehensive range of scholarship on Catholicism and Shakespeare. Why does Catholicism have such an imaginative hold on Shakespearean drama, even though the on-going Reformation outlawed its practice? Shakespeare's Unreformed Fictions contends that the answers to this question are theatrical rather than strictly theological. Avoiding biographical speculation, this book concentrates on dramatic impact, and thoroughly integrates new literary analysis with fresh historical research. In exploring the dramaturgical variety of the 'Catholic' content of Shakespeare's plays, Gillian Woods argues that habits, idioms, images, and ideas lose their denominational clarity when translated into dramatic fiction: they are awkwardly 'unreformed' rather than doctrinally Catholic. Providing nuanced readings of generically diverse plays, this book emphasises the creative function of such unreformed material, which Shakespeare uses to pose questions about the relationship between self and other. A wealth of contextual evidence is studied, including catechisms, homilies, religious polemics, news quartos, and non-Shakespearean drama, to highlight how early modern Catholicism variously provoked nostalgia, faith, conversion, humour, fear, and hatred. This book argues that Shakespeare exploits these contradictory attitudes to frame ethical problems, creating fictional plays that consciously engage audiences in the difficult leaps of faith required by both theatre and theology. By recognizing the playfulness of Shakespeare's unreformed fictions, this book offers a different perspective on the interactions between post-Reformation religion and the theatre, and an alternative angle on Shakespeare's interrogation of the scope of dramatic fiction.

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Romeo and Juliet study guide contains a biography of William Shakespeare, literature essays, a complete e-text, quiz questions, major themes, characters, and a full summary and analysis. Bloom's Modern Critical Interpretations: William Shakespeare's Romeo and Juliet. New York: Bloom's Literary Criticism, an imprint of Infobase Publishing, 2009. Harold Bloom, ed.. Bloom's ReViews: William Shakespeare's Romeo and Juliet. Broomall, PA: Chelsea House Publishers, 1998. Alvin B. Kernan, ed.. Modern Shakespearean Criticism: Essays on Style, Dramaturgy, and the Major Plays. San Diego, CA: Harcourt Brace Jovanovich, Inc., 1970. Joseph A. Porter, ed.. Critical Essays on Shakespeare's Romeo and Juliet. New York: G.K. Hall, 1997. A 'read' is counted each time someone views a publication summary (such as the title, abstract, and list of authors), clicks on a figure, or views or downloads the full-text. Learn more. Cite this publication. Gillian Woods. Abstract. Book synopsis: Offers a fresh perspective on the 'Catholic' material of Shakespeare's plays Explores a generic and chronological range of drama Provides nuanced readings of individual plays Engages with a variety of illuminating contextual material, including other Renaissance plays, religious polemics, news quartos, devotional manuals, a Are you sure you want to remove Shakespeare Romeo and Juliet Readers Guides to Essential Criticism from your list? There's no description for this book yet. Can you add one? Uniquely, this guide analyses the play's critical and performance history and recent criticism, as well as including five essays offering radically new paths for contemporary interpretation. The subject matter of these essays is rich and diverse, ranging across the play's philosophical identification of sexual love with self-realization, the hermeneutic implications of an editor's textual choices, the minor characters of the play in relation to Renaissance performance traditions, Romeo and Juliet in opera and ballet, and the play's Italian sources and afterlives. Edited by leading scholar Julia Reinhard Lupton, this is an essential guide for both students and scholars of Shakespeare. I'm very impressed by this series. Instead, readers should note how Shakespeare crafts his sources in new ways while displaying a remarkable understanding of the literary tradition in which he is working. Shakespeare's version of Romeo and Juliet is no exception. The play distinguishes itself However, there is very little evidence the two had a difficult marriage. III. Author's Purpose It is important to remember that Shakespeare was a professional playwright who made his living writing plays, and that the whole plot of Romeo and Juliet had been written long before Shakespeare turned his hand to it. He chose this particular story to turn into a play, which he wrote and sold to a playing company (or rather gave to the Lord Chamberlain's Men, a playing company he had a share in).