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 Oxford Shakespeare Topics. Shakespeare and Marx. Gabriel Egan. Oxford Shakespeare Topics. Description. Marxist cultural theory underlies much teaching and research in university departments of literature and has played a crucial role in the development of recent theoretical work. Feminism, New Historicism, cultural materialism, postcolonial theory, and queer theory all draw upon ideas about cultural production which can be traced to Marx, and significantly each also has a special relation ...

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Shakespeare And Marx Oxford Shakespeare Topics [PDF]  
 Marx probably first came across Shakespeare in a significant way as a young man when he was courting his future wife, Jenny Von Westphalen, in the Rhineland in the 1830s. Jenny 's father was a member of the progressive minority of the German aristocracy that had been radicalised by the ideas of the French Revolution, exported to the area by Napoleon 's occupation a few decades earlier.

Marx 's Shakespeare - Counterfire  
 Marx's contribution to the Oxford series effectively achieves the series's stated aims in a lively and engaging sequence of close readings in context. Students and teachers will doubtless find much of interest here, and, indeed, every teacher of Shakespeare and of the Bible in literature would likely profit from Marx's careful and accessible observations and insights."-

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 shakespeare marxs ideas about cultural production and its relation to economic production are clearly explained together with the standard terminology and and marx oxford shakespeare topics pdf buy shakespeare and marx oxford shakespeare topics first edition by egan gabriel isbn 9780199249923 from amazons book store everyday

Marxism is alive and well in university English departments, often in other guises such as Feminism, various forms of Historicism and Materialism, and Queer Theory. As well as explaining all the major ideas of Marx in a form digestible by literary students, this book shows how these ideas have shaped Shakespeare criticism for over a century and offers new readings of the plays to illustrate the continued relevance of Marx's approach to literary and dramatic art.

This volume looks at Marx and Freud, who, though not 'Shakespeareans' in the usual academic or theatrical sense, were both deeply informed by Shakespeare's writings, and have both had enormous influence on the understanding and reception of Shakespeare. The first section of this volume consists of a discussion of Marx's use of Shakespeare by Crystal Bartolovich followed by an essay on Shakespeareans' recent uses of Marx by Jean E. Howard. The volume's second half, written by David Hillman, juxtaposes a discussion of Freud's use of Shakespeare with a meditation on Shakespeare's 'use' of Freud. Each part can be read fruitfully independently of the others, but the sum is greater than the parts, offering an engagement with two of the most influential thinkers in Western modernity and their interchanges with, arguably, the most influential figure of early modernity: Shakespeare.

Oxford Shakespeare Topics provides students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. Notes and a critical guide to further reading equip the interested reader with the means to broaden research. Despite the presence of hundreds of Biblical allusions in Shakespeare, this is the first book to explore the pattern and significance of those references in relation to a selection of his greatest plays. It reveals the Bible as a rich source for Shakespeare's uses of myth, history, comedy and tragedy, his techniques of staging, and his ways of characterizing rulers, magicians and teachers in the image of the Bible's multifaceted God. This book also discloses ways in which Shakespeare's plays offer both pious and irreverent interpretations of the Scriptures comparable to those presented by his contemporary writers, artists, philosophers and politicians. After an opening chapter comparing the Bible as a fragmented yet unified collection of 46 books with the fragmented yet unified First Folio collection of Shakespeare's 36 plays, each of the following six chapters matches a book of the Bible with a representative play: the creation myth of Genesis with the first play in the Folio, The Tempest, the historical epic of Exodus with Henry V, the tragedy of Job with King Lear, the tragicomedy of the Gospel of Matthew with Measure for Measure, the homiletic disputation of Paul's Epistle to the Romans with The Merchant of Venice, and the apocalyptic masque of the Book of Revelation with The Tempest again. Though its subject matter and style appeal to a broad audience, this book is grounded in recent scholarship in Shakespeare and Biblical studies. Its intertextual readings are framed by descriptions of the historical circumstances of each work's composition and reception and by an emergent theory of allusion as a principle of creation and understanding.

'The first book to explore the pattern and significance of hundreds of biblical allusions in Shakespeare in relation to a selection of his greatest plays.' -Years Work in English Studies Marx fills something of a void with Shakespeare and the Bible. He compiles critical works, identifies current arguments within the field, and lends his own interpretations. The final product is a comprehensive and insightful contribution to Shakespearean scholarship.' -Criticism Hugely enjoyable and insightful... Marx's analysis of Merchant of Venice is particularly thought provoking' -Literature andamp; Theology/Oxford University Press offer a mix of engagingly written introductions to a variety of Topics intended largely for undergraduates. Each author has clearly been reading and listening to the most recent scholarship, but they wear their learning lightly' -Ruth Morse, Times Literary Supplement Oxford Shakespeare Topics (General Editors Peter Holland and Stanley Wells) provide students, teachers, and interested readers with short books on important aspects of Shakespeare criticism and scholarship, including some general anthologies relating to Shakespeare. Despite the presence of hundreds of Biblical allusions in Shakespeare, Shakespeare and the Bible is the first book to explore the pattern and significance of those references in relation to a selection of his greatest plays. It reveals that the Bible inspired Shakespeare's uses of myth, history, comedy and tragedy, his techniques of staging, and his ways of characterizing rulers, magicians and teachers in the image of the Bible's multifaceted God. This book also discloses ways in which Shakespeare's plays offer both pious and irreverent interpretations of the Scriptures comparable to those presented by his contemporary writers, artists, philosophers and politicians.

OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. How is it that the British literary critic Terry Eagleton can say that 'it is difficult to read Shakespeare without feeling that he was almost certainly familiar with the writings of Hegel, Marx, Nietzsche, Freud, Wittgenstein and Derrida', or that the Slovenian psychoanalytic theorist Slavoj Žižek can observe that 'Shakespeare without doubt had read Lacan'? Shakespeare and Literary Theory argues that literary theory is less an external set of ideas anachronistically imposed on Shakespeare's texts than a mode - or several modes - of critical reflection inspired by, and emerging from, his writing. These modes together constitute what we might call 'Shakespearean theory': theory that is not just about Shakespeare but also derives its energy from Shakespeare. To name just a few examples: Karl Marx was an avid reader of Shakespeare and used Timon of Athens to illustrate aspects of his economic theory; psychoanalytic theorists from Sigmund Freud to Jacques Lacan have explained some of their most axiomatic positions with reference to Hamlet; Michel Foucault's early theoretical writing on dreams and madness returns repeatedly to Macbeth; Jacques Derrida's deconstructive philosophy is articulated in dialogue with Shakespeare's plays, including Romeo and Juliet; French feminism's best-known essay is Hélène Cixous's meditation on Antony and Cleopatra; certain strands of queer theory derive their impetus from Eve Kosofsky Sedgwick's reading of the Sonnets; Gilles Deleuze alights on Richard III as an exemplary instance of his theory of the war machine; and postcolonial theory owes a large debt to Aimé Césaire's revision of The Tempest. By reading what theoretical movements from formalism and structuralism to cultural materialism and actor-network theory have had to say about and in concert with Shakespeare, we can begin to get a sense of how much the DNA of contemporary literary theory contains a startling abundance of chromosomes - concepts, preoccupations, ways of using language - that are of Shakespearean provenance.

Examines Shakespearean drama's Christian overtones, explaining why they have been ignored for so long and how those overtones can influence one's interpretation of Shakespeare's work.

Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics, editors, actors and directors as well as novelists, poets, composers, and thinkers from the seventeenth to the twentieth century. An essential resource for students and scholars in Shakespeare studies.

The Arden Research Handbook of Contemporary Shakespeare Criticism is a wide-ranging, authoritative guide to research on critical approaches to Shakespeare by an international team of leading scholars. It contains chapters on 20 specific critical practices, each grounded in analysis of a Shakespeare play. These practices range from foundational approaches including character studies, close reading and genre studies, through those that emerged in the 1970s and 1980s that challenged the preconceptions on which traditional liberal humanism is based, including feminism, cultural materialism and new historicism. Perspectives drawn from postcolonial, queer studies and critical race studies, besides more recent critical practices including presentism, ecofeminism and cognitive ethology all receive detailed treatment. In addition to its coverage of distinct critical approaches, the handbook contains various sections that provide non-specialists with practical help: an A–Z glossary of key terms and concepts, a chronology of major publications and events, an introduction to resources for study of the field and a substantial annotated bibliography.