

Hamletmachine And Other Texts For The Stage

Questioning the Canon

Christine Meyer 2021-07-05 To what extent do minority writers feel represented by the literary canon of a nation and its body of "great works"? To what extent do they adhere to, or contest, the supposedly universal values conveyed through those texts and how do they situate their own works within the national tradition? Building on Edward W. Said's contrapuntal readings and Gayatri Chakravorty Spivak's reflections on the voice of the subaltern, this monograph examines the ways in which Rafik Schami, Emine Sevgi Özdamar, and Feridun Zaimoglu have re-read, challenged, and adapted the German canon. Similar to other writers in postcolonial contexts, their work on the canon entails an inquiry into history and a negotiation of their relation to the texts and

representations that define the "host" nation. Through close analyses of the works of these non-native German authors, the book investigates the intersection between politics, ethics, and aesthetics in their work, focusing on the appropriation and re-evaluation of cultural legacies in German-language literature. Opening up a rich critical dialogue with scholars of German Studies and Postcolonial Theory, Christine Meyer provides a fresh perspective on German-language minority literature since the reunification.

Print and the Poetics of

Modern Drama W. B. Worthen

2005 In *Print and the Poetics of Modern Drama*, W. B. Worthen asks how the print form of drama bears on how we understand its dual identity.

Perspectives on Gender in Post-1945 German

Literature Georgina Paul 2009
Rooted in Enlightenment

rationalism, modernity tends to privilege masculine-connoted characteristics -- conscious subjective agency, rational control and self-containment, the subjugation of nature -- and has generated a conceptualization of human subjectivity emphasizing these qualities. Yet the costs of this conception of human selfhood are high, and at modernity's most acute moments of historical crisis writers and artists can be seen turning to feminine-connoted figurations - nature, tradition, myth and spirituality, intuition, relationality, flux. In recent decades studies have examined the cultural crisis of German modernity, notably at the turn of the nineteenth to the twentieth century, as a crisis of masculinity. Feminist critiques, meanwhile, have viewed cultural history as male-generated and "phallogentric," in need of a feminine corrective. The innovation of this book is to examine these two gendered perspectives side by side, investigating the culturally symbolic significance

of gender in post 1945 German language literature via a sequence of paired readings of major, thematically related texts by male and female authors, including Ingeborg Bachmann's novel *Malina* (1971) and Max Frisch's *Mein Name sei Gantenbein* (1964); Frisch's *Homo Faber* (1957) and Christa Wolf's *St rfall* (1987); Elfriede Jelinek's *Die Klavierspielerin* and Rainald Goetz's *Irre* (both 1983); and Heiner M ller's *Die Hamletmaschine* (1977) and Christa Wolf's *Kassandra* (1983). Finally, Barbara K hler's eight-poem cycle "*Elektra. Spiegelungen*" (written 1984-85; published 1991) is considered as offering a way past the "impasse" of the male and female viewpoints. Georgina Paul is University Lecturer in German at the University of Oxford and a Fellow of St. Hilda's College. *Memory-theater and Postmodern Drama* Jeanette R. Malkin 1999 Provides a new way of defining--and understanding--postmodern drama

Heiner Müller's The Hamletmachine David Barnett
2016-09-13 "I'm good Hamlet gi'me a cause for grief" At first glance, readers of The Hamletmachine (1979) could be forgiven for wondering whether it is actually a play at all: it opens with a montage of texts that are not ascribed to a character, there is no vestige of a plot, and the whole piece lasts a total of ten pages. Yet, Heiner Müller's play regularly features in theatres' repertoires and is frequently staged by university theatre departments. In four short chapters, David Barnett unpicks the complexities of The Hamletmachine's writing and frames its author as an experimental, politically committed writer who confronts the shortcomings of his age. In considering the problems Müller poses for the play's performance, he also discusses two exemplary productions in order to show how the work can engage very different audiences. This book examines why such a compact, radically open, and yet

seemingly obscure play has proved so popular. The Text in Play Robert Baker-White 1999 Many modern playwrights have dramatized the process of theatrical creation within their plays. In doing so, they have disregarded the "do not disturb" sign on the rehearsal room door, and have opened the art of theater to a particular kind of scrutiny. This scrutiny is unusual given the long-standing tradition of secrecy that surrounds theatrical rehearsal. Viewing modern drama generally as a drama that juxtaposes authority and freedom, and viewing contemporary criticism as essentially an extended debate on the issue of meaning's closure, this study invokes the critical perspectives M. M. Bakhtin, Roland Barthes, and Bertolt Brecht to create a general theory of rehearsal practice that differentiates it from the practice of performance. Working with notions of textual authority explored in a variety of critical contexts, this volume

attempts to explore the theoretical ramifications of metatheatrical representations of rehearsal.

Shakespeare: Hamlet Paul A. Cantor 2004-05-13 In this useful guide, Paul Cantor provides a clearly structured introduction to Shakespeare's most famous tragedy. Cantor examines Hamlet's status as tragic hero and the central enigma of the delayed revenge in the light of the play's Renaissance context. He offers students a lucid discussion of the dramatic and poetic techniques used in the play. In the final chapter he deals with the uniquely varied reception of Hamlet on the stage and in literature generally from the seventeenth century to the present day.

History of European Drama and Theatre Erika Fischer-Lichte 2002 This major study reconstructs the vast history of European drama from Greek tragedy through to twentieth-century theatre, focusing on the subject of identity. Throughout history, drama has performed and represented

political, religious, national, ethnic, class-related, gendered, and individual concepts of identity. Erika Fischer-Lichte's topics include: * ancient Greek theatre * Shakespeare and Elizabethan theatre by Corneilli, Racine, Molière * the Italian commedia dell'arte and its transformations into eighteenth-century drama * the German Enlightenment - Lessing, Schiller, Goethe, and Lenz * romanticism by Kleist, Byron, Shelley, Hugo, de Vigny, Musset, Büchner, and Nestroy * the turn of the century - Ibsen, Strindberg, Chekhov, Stanislavski * the twentieth century - Craig, Meyerhold, Artaud, O'Neill, Pirandello, Brecht, Beckett, Müller. Anyone interested in theatre throughout history and today will find this an invaluable source of information. Hamlet after Deconstruction Aneta Mancewicz 2022-10-29 Post-war European adaptations of Hamlet are defined by ambiguities and inconsistencies. Such features are at odds with the traditional model of adaptation, which

focuses on expanding and explaining the source. Inspired by Derrida's deconstruction, this book introduces a new interpretative paradigm. Central to this paradigm is the idea that an act of adaptation consists in foregrounding gaps and incoherencies in the source; it is about questioning rather than clarifying. The book explores this paradigm through seven representative European adaptations of Hamlet produced between the 1960s and the 2010s: dramatic texts, live theatre productions, and a mixed reality performance. They systematically challenge the post-Romantic idea of Hamlet as a tragedy of great passions and heroic deeds. What does this say about Hamlet's impact on post-war theatre and culture? The deconstructive analyses offered in this book show how adaptations of Hamlet capture crucial anxieties and concerns of post-war Europe, such as political disillusionment, postmodern scepticism, and feminist resistance, revealing exciting

connections between European traditions.

Heidegger and Future

Presencing (The Black Pages)

Spencer Golub 2019-10-18 This book applies Heidegger's writings to experimental fictions and film genres in order to study a being-there that performs itself beyond liveness and a future that is already here. Theatrical mise-en-scène is analyzed as a way of modeling the Heideggerian ontological-existential, exchanging a deeper presencing for the fictional "now" of liveness. The book is organized around ostensible objects that are in fact things-as-such and performs its theme via time-traveling, interruptions, decompositions, incompleteness, failure, geometric patterning, and above all black pages first cited in Tristram Shandy. This is a nuanced, original work that combines unexpected sources with even more unexpected writing, imagery, and correspondences. It is part of Golub's ongoing project of lyrically reimagining

philosophy and the mise-en-scène of theatrical performance (a presence-room of consciousness) in light of one another.

The Cambridge Introduction to Theatre Studies

Christopher B. Balme

2008-09-18 Providing thorough coverage of the methods and tools required in studying historical and contemporary theatre, this Introduction examines the complexities of a rapidly changing and dynamic discipline. Following a cross-cultural perspective, the book surveys the ways theatre and performance are studied by looking initially at key elements such as performers, spectators and space. The central focus is on methodology, which is divided into sections covering theatre theory, historiography and textual and performance analysis. The book covers all the main theatrical genres - drama, opera and dance - providing students with a comparative, integrated perspective. Designed to guide students through the academic dimension of the discipline, the

volume emphasizes questions of methodology, research techniques and approaches, and will therefore be relevant for a wide variety of theatre studies courses. Informative textboxes provide background on key topics, and suggestions for further reading are included at the end of each chapter.

The Hamlet Doctrine Simon Critchley 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.

Searching for a New German Identity Theresa M. Ganter 2008 Theresa M. Ganter investigates Heiner Muller's use of the Geschichtsdrama as a tool in his search for post-World War II and post-reunification German identity in 'Germania Tod in Berlin' (1956/1971) and 'Germania 3 Gespenster am Toten Mann' (1996), respectively.

The Art of Dramaturgy Anne

Cattaneo 2021-09-21 An introduction to the mysterious theater role of a dramaturg by a legend in the field Anne Cattaneo was among the first Americans to fill the role of dramaturg, one of theater's best kept secrets. A combination of theater artist, scholar, researcher, play advocate, editor, and writer's friend, it is the job of a dramaturg to "reflect light back on the elements that are already in play," while bringing a work of theater to life. Cattaneo traces the field from its beginnings in the eighteenth century to the present and chronicles the multitude and variety of tasks a dramaturg undertakes before, during, and after a production is brought to the stage. Using detailed stories from her work with theater artists such as Tom Stoppard, Wendy Wasserstein, Robert Wilson, Shi-Zheng Chen, and Sarah Ruhl, as well as the discovery of a 'lost' play by Langston Hughes and Zora Neale Hurston, Cattaneo provides an invaluable manual to those studying, working in,

and interested in this most fascinating profession.

Operas in German Margaret Ross Griffel 2018-01-23 With nearly three thousand new entries, the revised edition of *Operas in German: A Dictionary* is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016. Musicologist Margaret Ross Griffel details the operas' composers, scores, librettos, first performances, and bibliographic sources. Four appendixes then list composers, librettists, authors whose works inspired or were adapted for the opera librettos, and a chronological listing of the entries in the A-Z section. The bibliography details other dictionaries and encyclopedias, performance studies, collections of plot summaries, general studies on operas, sources on locales where opera premieres took place, works on the history of operas in German, and selective volumes on individual opera composers, librettists, producers,

directors, and designers.

Finally, two indexes list the main characters in each opera and the names of singers, conductors, producers, composers, directors, choreographers, and arrangers. The revised edition of *Operas in German* provides opera historians, musicologists, performers, and opera lovers with an invaluable resource for continued study and enjoyment. As the most current encyclopedic collection of German opera from the seventeenth century through the twenty-first, *Operas in German* is an invaluable resource for opera historians, musicologists, performers, and opera lovers.

Theory/Theatre: An

Introduction Mark Fortier 2002-01-31 *Theory/Theatre: An Introduction* provides a unique and engaging introduction to literary theory as it relates to theatre and performance. Mark Fortier lucidly examines current theoretical approaches, from semiotics, poststructuralism, to cultural materialism, postcolonial

studies and feminist theory. Drawing upon examples from Shakespeare and Aphra Behn, to Chekhov, Artaud, Cixous and Churchill, the author examines the specific realities of theatre in order to come to a richer understanding of the relations between performance and cultural theory.

Theory/Theatre: An

Introduction is the only study of its kind and will be invaluable reading for new students and scholars of performance studies.

Hamlet and Emotions Paul Megna 2019-02-01 This volume bears potent testimony, not only to the dense complexity of Hamlet's emotional dynamics, but also to the enduring fascination that audiences, adapters, and academics have with what may well be Shakespeare's moodiest play. Its chapters explore emotion in Hamlet, as well as the myriad emotions surrounding Hamlet's debts to the medieval past, its relationship to the cultural milieu in which it was produced, its celebrated performance history, and its

profound impact beyond the early modern era. Its component chapters are not unified by a single methodological approach. Some deal with a single emotion in Hamlet, while others analyse the emotional trajectory of a single character, and still others focus on a given emotional expression (e.g., sighing or crying). Some bring modern methodologies for studying emotion to bear on Hamlet, others explore how Hamlet anticipates modern discourses on emotion, and still others ask how Hamlet itself can complicate and contribute to our current understanding of emotion.

William Shakespeare's Hamlet

William Shakespeare 2009

Presents a collection of critical essays about William

Shakespeare's play, "Hamlet."

Hamletmachine and Other Texts for the Stage

Heiner Müller 1984 This best-selling volume contains several of the German author's most controversial dramas, in which he radically questions how culture, myth, art, and social

relations create history. Includes: "Hamletmachine, Correction, The Task, Quartet, Despoiled Shore," and "Gundling's Life." One of the most original theatrical minds of our time, Muller, who resided in East Berlin before his death in 1995, was a frequent collaborator of Robert Wilson.

Performance &

Consciousness Daniel Meyer-Dinkgrafe 2018-12-07 This is volume 1, part 4 of the Performing Arts International forum. This collection of essays covers a breadth of topics on the theme of consciousness; addressing the trend of studies trying to put human experience into more concrete, cogent, less poetic and metaphorical terms. Major issues raised by the essays are summarised, and a hypothesis serving as a stimulus for further research and debate is suggested by the volume's conclusion.

Adaptations of Shakespeare

Daniel Fischlin 2014-05-01 Shakespeare's plays have been adapted or rewritten in various, often surprising, ways

since the seventeenth century. This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeares work from around the world and across the centuries. The plays include The Woman's Prize or the Tamer Tamed John Fletcher The History of King Lear Nahum Tate King Stephen: A Fragment of a Tragedy John Keats The Public (El P(blico) Federico Garcia Lorca The Resistible Rise of Arturo Ui Bertolt Brecht uMabatha Welcome Msomi Measure for Measure Charles Marowitz Hamletmachine Heiner Müller Lears Daughters The Womens Theatre Group & Elaine Feinstein Desdemona: A Play About a Handkerchief Paula Vogel This Islands Mine Philip Osment Harlem Duet Djanet Sears Each play is introduced by a concise, informative introduction with suggestions for further reading. The collection is prefaced by a detailed General Introduction, which offers an invaluable examination of issues related to

The Palgrave Handbook of Theatre and Race Tiziana Morosetti 2021-04-20 The first comprehensive publication on the subject, this book investigates interactions between racial thinking and the stage in the modern and contemporary world, with 25 essays on case studies that will shed light on areas previously neglected by criticism while providing fresh perspectives on already-investigated contexts. Examining performances from Europe, the Americas, the Middle East, Africa, China, Australia, New Zealand, and the South Pacific islands, this collection ultimately frames the history of racial narratives on stage in a global context, resetting understandings of race in public discourse.

Against Theatre A. Ackerman 2016-01-18 *Against Theatre* shows that the most prominent writers of modern drama shared a radical rejection of the theatre as they knew it. Together with designers, composers and film makers, they plotted to destroy all existing theatres. But from

their destruction emerged the most astonishing innovations of modernist theatre.

Censorship Derek Jones 2001-12-01 First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Hamlet Anthony Dawson 1995 In this illuminating study, Anthony Dawson surveys the stage history of Hamlet from its appearance in Shakespeare's time to the efflorescence of new and challenging productions in our own. He vividly re-creates more than a dozen representative performances across three centuries. Bringing together theatre history and the interests of cultural criticism and performance theory, Dawson traces the Anglo-American acting tradition and provides a succinct account of the interpretative problems associated with texts, character, design, and the production of meaning. The final chapters extend the analysis to a number of film versions, notably those of

Olivier, Kozintsev and Zeffirelli, as well as to several important European stage productions.

Past Performance Roger Bechtel 2007 In this age of overweening global capital and omnipresent electronic media, many critics have diagnosed Western culture as suffering from a kind of historical obliviousness, a mass inability to situate our lived experience within the temporal flow of past, present, and future that is history. Within this historically bankrupt culture, representations of history in whatever medium - cinema, television, print - most often become mere fashion, the quotation of past styles devoid of historical gravitas. Against this, *Past Performance: American Theatre and the Historical Imagination* argues that many contemporary American theatre and performance artists are not only developing innovative strategies for staging history, but helping us reimagine our relationship with the past.

[Inter Views in Performance Philosophy](#) Anna Street

2017-09-20 This book offers a glimpse of new perspectives on how philosophy performs in the gaps between thinking and acting. Bringing together perspectives from world-renowned contemporary philosophers and theorists - including Judith Butler, Alphonso Lingis, Catherine Malabou, Jon McKenzie, Martin Puchner, and Avital Ronell - this book engages with the emerging field of performance philosophy, exploring the fruitful encounters being opened across disciplines by this constantly evolving approach. Intersecting dramatic techniques with theoretical reflections, scholars from diverse geographical and institutional locations come together to trace the transfers between French theory and contemporary Anglo-American philosophical and performance practices in order to challenge conventional approaches to knowledge. Through the crossings of different voices and views, the reader will be led to explore the in-between territories where performance

meets traditionally philosophical tools and mediums, such as writing, discipline, plasticity, politics, or care.

Liminal Acts Susan

Broadhurst 2014-08-14 The term liminal refers to a marginalized space of fertile chaos and creative potential where nothing is fixed or certain. Liminal performance is an emerging genre which has surfaced only in recent times and describes a range of interdisciplinary, highly experimental, performative works in theatre and performance, film and music-performances which can be seen to prioritize the body, the technological and the primordial. Broadhurst argues that traditional and contemporary critical and aesthetic theories are ultimately deficient in interpreting liminal performance. This revolutionary work first surveys traditional aesthetics in the writings of Kant, Nietzsche and Heidegger and juxtaposes them with

contemporary aesthetics in the writings of Foucault, Derrida, Baudrillard and Lyotard. A series of case studies follows and, Broadhurst concludes with a summary description of liminal performances as an emerging genre. Works discussed in detail include: Pina Bausch's Tanztheater, the innovative Theatre of Images of Robert Wilson and Philip Glass, the controversial social sculptures of the Viennese Actionists, Peter Greenaway's painterly aesthetics, Derek Jarman's queer politics, digitized sampled music, and neo-gothic sound.

Playing with Theory in Theatre Practice Megan Alrutz

2011-11-29 Through a collection of original essays and case studies, this innovative book explores theory as an accessible, although complex, tool for theatre practitioners and students. These chapters invite readers to (re)imagine theory as a site of possibility or framework that can shape theatre making, emerge from practice, and foster new ways

of seeing, creating, and reflecting. Focusing on the productive tensions and issues that surround creative practice and intellectual processes, the contributing authors present central concepts and questions that frame the role of theory in the theatre. Ultimately, this diverse and exciting collection offers inspiring ideas, raises new questions, and introduces ways to build theoretically-minded, dynamic production work.

All for Nothing Andrew Cutrofello 2014-08-22 Hamlet as performed by philosophers, with supporting roles played by Kant, Nietzsche, and others. A specter is haunting philosophy—the specter of Hamlet. Why is this? Wherefore? What should we do? Entering from stage left: the philosopher's Hamlet. The philosopher's Hamlet is a conceptual character, played by philosophers rather than actors. He performs not in the theater but within the space of philosophical positions. In All for Nothing, Andrew Cutrofello critically examines the

performance history of this unique role. The philosopher's Hamlet personifies negativity. In Shakespeare's play, Hamlet's speech and action are characteristically negative; he is the melancholy Dane. Most would agree that he has nothing to be cheerful about. Philosophers have taken Hamlet to embody specific forms of negativity that first came into view in modernity. What the figure of the Sophist represented for Plato, Hamlet has represented for modern philosophers. Cutrofello analyzes five aspects of Hamlet's negativity: his melancholy, negative faith, nihilism, tarrying (which Cutrofello distinguishes from “delaying”), and nonexistence. Along the way, we meet Hamlet in the texts of Kant, Coleridge, Hegel, Marx, Schopenhauer, Kierkegaard, Nietzsche, Freud, Russell, Wittgenstein, Heidegger, Benjamin, Arendt, Schmitt, Lacan, Deleuze, Foucault, Derrida, Badiou, Žižek, and other philosophers. Whirling across a kingdom of infinite

space, the philosopher's Hamlet is nothing if not thought-provoking.

Reading Mystery Science

Theater 3000 Shelley S. Rees 2013-05-09 First broadcast in the not too distant past on a television station in Minnesota, Mystery Science Theater 3000 soon grew out of its humble beginnings and found a new home on cable television. This simple show about a man and two robots forced to watch bad movies became a cult classic, and episodes of the series continue to be packaged in DVD collections to this day. In *Reading Mystery Science Theater 3000: Critical Approaches*, Shelley S. Rees presents a collection of essays that examine the complex relationship between narrative and audience constructed by this baffling but beloved television show. Invoking literary theory, cultural criticism, pedagogy, feminist criticism, humor theory, rhetorical analysis, and film and media studies, these essays affirm the show's narrative and rhetorical

intricacy.

Directors in Rehearsal Susan

Cole 2013-10-31 First Published in 1992. A rare behind-the-scenes look at the rehearsal sessions of acclaimed directors and actors. Cole offers a view of what is often hidden from the public eye: what actors and directors do when they prepare a dramatic text for performance.

Hamlet Gabriel Josipovici

2016-01-01 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.

The Brecht Yearbook / Das Brecht-Jahrbuch 44 Markus Wessendorf 2019-11-15 Annual volume, this time featuring special sections on Brecht's dramatic fragments and on comedy in post-Brechtian theater, along with a variety of other contributions.

The Cambridge Companion to Shakespeare Margreta de Grazia 2001-04-05 This book offers a comprehensive, readable and authoritative

introduction to the study of Shakespeare, by means of nineteen newly commissioned essays. An international team of prominent scholars provide a broadly cultural approach to the chief literary, performative and historical aspects of Shakespeare's work. They bring the latest scholarship to bear on traditional subjects of Shakespeare study, such as biography, the transmission of the texts, the main dramatic and poetic genres, the stage in Shakespeare's time and the history of criticism and performance. In addition, authors engage with more recently defined topics: gender and sexuality, Shakespeare on film, the presence of foreigners in Shakespeare's England and his impact on other cultures. Helpful reference features include chronologies of the life and works, illustrations, detailed reading lists and a bibliographical essay.

[The Oxford Handbook of Shakespearean Tragedy](#)
Michael Neill 2016-08-18 The Oxford Handbook of Shakespearean Tragedy is a

collection of fifty-four essays by a range of scholars from all parts of the world, bringing together some of the best-known writers in the field with a strong selection of younger Shakespeareans. Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor. The collection is organised in five sections. The substantial opening section introduces the plays by placing them in a variety of illuminating contexts: as well looking at ways in which later generations of critics have shaped our idea of 'Shakespearean' tragedy, it addresses questions of genre by examining the playwright's inheritance from the classical and medieval past, by considering tragedy's relationship to other genres (including history plays, tragicomedy, and satiric drama), and by showing how Shakespeare's tragedies

respond to the pressures of early modern politics, religion, and ideas about humanity and the natural world. The second section is devoted to current textual issues; while the third offers new critical readings of each of the tragedies, from *Titus Andronicus* to *Coriolanus*. This is set beside a group of essays that deal with performance history, with screen productions, and with versions devised for the operatic stage, as well as with the extraordinary diversity of twentieth and twenty-first century re-workings of Shakespearean tragedy. The thirteen essays of the book's final section seek to expand readers' awareness of Shakespeare's global reach, tracing histories of criticism and performance across Europe, the Americas, Australasia, the Middle East, Africa, India, and East Asia. Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available, the Handbook will be an indispensable resource for

students both undergraduate and graduate levels, while the lively and provocative character of its essays make will it required reading for teachers of Shakespeare everywhere.

Hamletmachine and Other Texts for the Stage Heiner

Müller 1984 This best-selling volume contains several of the German author's most controversial dramas, in which he radically questions how culture, myth, art, and social relations create history.

Includes: "Hamletmachine, Correction, The Task, Quartet, Despoiled Shore," and "Gundling's Life." One of the most original theatrical minds of our time, Muller, who resided in East Berlin before his death in 1995, was a frequent collaborator of Robert Wilson.

No Hamlets Andreas Höfele

2016-09-09 No Hamlets is the first critical account of the role of Shakespeare in the intellectual tradition of the political right in Germany from the founding of the Empire in 1871 to the 'Bonn Republic' of

the Cold War era. In this sustained study, Andreas Höfele begins with Friedrich Nietzsche and follows the rightist engagement with Shakespeare to the poet Stefan George and his circle, including Ernst Kantorowicz, and the literary efforts of the young Joseph Goebbels during the Weimar Republic, continuing with the Shakespeare debate in the Third Reich and its aftermath in the controversy over 'inner emigration' and concluding with Carl Schmitt's Shakespeare writings of the 1950s. Central to this enquiry is the identification of Germany and, more specifically, German intellectuals with Hamlet. The special relationship of Germany with Shakespeare found highly personal and at the same time highly political expression in this recurring identification, and in its denial. But Hamlet is not the only Shakespearean character with strong appeal: Carl Schmitt's largely still unpublished diaries of the 1920s reveal an obsessive engagement with Othello

which has never before been examined. Interest in German philosophy and political thought has increased in recent Shakespeare studies. No Hamlets brings historical depth to this international discussion. Illuminating the constellations that shaped and were shaped by specific appropriations of Shakespeare, Höfele shows how individual engagements with Shakespeare and a whole strand of Shakespeare reception were embedded in German history from the 1870s to the 1950s and eventually 1989, the year of German reunification.

SHAKESPEARE'S HAMLET IN AN ERA OF TEXTUAL

EXHAUSTION Sonya Freeman

Loftis 2017-11-27 "Post-Hamlet: Shakespeare in an Era of Textual Exhaustion"

examines how postmodern audiences continue to reengage with Hamlet in spite of our culture's oversaturation with this most canonical of texts. Combining adaptation theory and performance theory with examinations of avant-garde performances and other

unconventional appropriations of Shakespeare's play, Post-Hamlet examines

Shakespeare's Hamlet as a central symbol of our era's "textual exhaustion," an era in which the reader/viewer is bombarded by text—printed, digital, and otherwise. The essays in this edited collection, divided into four sections, focus on the radical employment of Hamlet as a cultural artifact that adaptors and readers use to depart from textual "authority" in, for instance, radical English-language performance, international film and stage performance, pop-culture and multi-media appropriation, and pedagogy.

Essays on Twentieth-century German Drama and Theater

Hellmut H. Rennert 2004

This collection of articles by both German literature specialists and German theater experts grew out of the Comparative Drama Conference held annually between February and March from 1977 to 1999 in Gainesville, Florida. At the center of the contributors'

work is the productive tension between the literary and the performance aspects of German drama and theater. At the same time, the reception is truly American, since the German playwrights, directors, theorists, and dramatists discussed have gone through creative filters in the researching, performing, and teaching of German drama and theater on various campuses across the United States during the last third of the twentieth century.

Hamletmachine And Other Texts For The Stage

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eBook download haven that beckons readers into a world of literary wonders. In this Hamletmachine And Other Texts For The Stage review, we will delve into the intricacies of the platform, exploring its features, content diversity, user interface, and the overall reading experience it promises.

At the heart of activistcash.com lies a diverse collection that spans genres, catering to the voracious appetite of every reader. From classic novels that have withstood the test of time to contemporary page-turners, the library pulsates with life. The Hamletmachine And Other Texts For The Stage of content is evident, offering a dynamic range of PDF eBooks that oscillate between profound narratives and quick literary escapes.

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And Other Texts For The Stage, you will encounter the perplexity of options — from the structured complexity of science fiction to the rhythmic simplicity of romance. This diversity ensures that every reader, irrespective of their literary taste, finds Hamletmachine And Other Texts For The Stage within the digital shelves.

In the realm of digital literature, burstiness is not just about variety but also the joy of discovery. Hamletmachine And Other Texts For The Stage excels in this dance of discoveries. Regular updates ensure that the content landscape is ever-changing, introducing readers to new authors, genres, and perspectives. The unpredictable flow of literary treasures mirrors the burstiness that defines human expression.

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Texts For The Stage paints its literary masterpiece. The website's design is a testament to the thoughtful curation of content, offering an experience that is both visually appealing and functionally intuitive. The bursts of color and images harmonize with the perplexity of literary choices, creating a seamless journey for every visitor.

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