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The terminology and concepts used by Karl Marx in the field of political economy have entered virtually every intellectual field. In Shakespeare criticism there are numerous Marxist studies, there are Marxist critics such as Robert Weimann, Walter Cohen, Paul N. Seigel and Terry Eagleton. Behind such new movements as cultural materialism and new historicism the influence of Marx's thought is clearly discernible.

Marx and Shakespeare - Shakespeare Survey

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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

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 with Renaissance literary studies. This book explores the past and continuing influence of Marx's ideas in work on Shakespeare. Marx's ideas about cultural production and its relation to economic production are clearly explained, together with the standard terminology and concepts such as base/superstructure, ideology, commodity fetishism, alienation, and reification. The influence of Marx's ideas on the theory and practice of Shakespeare criticism and performance is traced from the Victorian age to the present day. The continuing importance of these ideas is illustrated via new Marxist readings of King Lear, Hamlet, The Merchant of Venice, Timon of Athens, The Comedy of Errors, All's Well that Ends Well, and The Winter's Tale.

'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 SupplementOxford 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

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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.

Shakespeare and Literary Theory examines the most influential movements in contemporary literary theory and how its leading practitioners have engaged with Shakespeare. The book consists of twelve chapters, each devoted to a different theoretical movement. The chapters are in turn grouped into three larger parts, each of which focuses on an umbrella theme. Part One, 'Language and Structure', pursues a trajectory from formalism, structuralism and deconstruction to rhizome and actor-network theory. Part Two, 'Desire and Identity', traces a second trajectory from Freudian and Lacanian psychoanalysis through feminism to queer theory. Part Three, 'Culture and Society', picks up on a third trajectory from Marxism and poststructuralist Marxism through new historicism and cultural materialism to postcolonial theory. Even as the book seeks to cover the gamut of contemporary literary theoretical movements, its three parts are also calibrated with persistent theoretical preoccupations in Shakespeare's poems and plays.

Great Shakespeareans offers 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. In this volume, leading scholars assess the contribution of Karl Marx and Sigmund Freud to the afterlife and reception of Shakespeare and his plays. Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding, interpretation and appreciation of Shakespeare, provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context, including comparison with other figures or works within the same field.

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.

Shakespeare's Universal Wolf explores Shakespeare's representation and critique in four central plays - Troilus and Cressida, Othello, King Lear and As You Like It, - of the uncontrollable destructiveness of emerging 'reified' systems of modernity - mercantile capitalism, Machiavellian power, and value-free rationality - operating under their own autonomous logic, beyond the reach of the society which had created them.

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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.

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.

This volume provides a comprehensive survey of the English Bibles of Shakespeare's day, notes their similarities and differences, and indicates which version the playwright knew best. The biblical references in each of Shakespeare's plays are then carefully analyzed, as are Shakespeare's references to the Prayer Book and the homilies. The thorny question of what constitutes a valid biblical reference is also discussed.

The question of what happens after death was a vital one in Shakespeare's time, as it is today. And, like today, the answers were by no means universally agreed upon. Early moderns held surprisingly diverse beliefs about the afterlife and about how earthly life affected one's fate after death. Was death akin to a sleep where one did not wake until judgment day? Were sick bodies healed in heaven? Did sinners experience torment after death? Would an individual reunite with loved ones in the afterlife? Could the dead communicate with the world of the living? Could the living affect the state of souls after death? How should the dead be commemorated? Could the dead return to life? Was immortality possible? The wide array of possible answers to these questions across Shakespeare's work can be surprising. Exploring how particular texts and characters answer these questions, *Shakespeare and the Afterlife* showcases the vitality and originality of the author's language and thinking. We encounter characters with very personal visions of what awaits them after death, and these visions reveal new insights into these individuals' motivations and concerns as they navigate the world of the living. *Shakespeare and the Afterlife* encourages us to engage with the author's work with new insight and new curiosity. The volume connects some of the best-known speeches, characters, and conflicts to cultural debates and traditions circulating during Shakespeare's time.

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