

Read Online William  
Shakespeare S The Empire  
Striketh Back

*William Shakespeare S  
The Empire Striketh  
Back*

Shakespeare, the Renaissance and  
Empire presents Shakespeare as both a

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local and global writer, investigating Shakespeare's trans-cultural writing through the interrelations and interactions of binaries including theory and practice, past and present, aesthetics and ethics, freedom and tyranny, republic and empire, empires

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and colonies, poetry and history, rhetoric and poetics, England and America, and England and Asia. The book breaks away from traditional western-centric analysis to present a universal Shakespeare, exposing readers to the relevance and

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significance of Shakespeare within their local contexts and cultures. This text aims to present a global Shakespeare, utilizing a dual perspective or dialectical presentation, mainly centred on questions of (1) how Shakespeare can be viewed as both an

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English writer and a world writer; (2) how language operates across genres and kinds of discourse; and (3) how Shakespeare helps to articulate a poetics of both texts (literature) and contexts (cultures). The book's originality lies in its articulation of the

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importance and value of Shakespeare in the emerging landscape of global culture.

(Applause Books). These popular editions allow the reader and student to look beyond the scholarly reading text to the more sensuous, more

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collaborative, more malleable performance text which emerges in conjunction with the commentary and notes. Each note, each gloss, each commentary reflects the stage life of the play with constant reference to the challenge of the text in performance.

## Read Online William Shakespeare S The Empire Striketh Back

Readers will not only discover an enlivened Shakespeare, they will be empowered to rehearse and direct their own productions of the imagination in the process. Shakespeare's shortest play tells the story of Julius Caesar and Marcus Brutus, who, fearing the



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possibility of a dictator-led empire,  
betrays Caesar to protect Rome. Little  
does he know that Cassius has been  
holding the strings, manipulating  
Brutus into exploiting Caesar's  
weakness and removing him from  
power with the help of fellow

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conspirers. Contemplating motives for murder, national allegiance, and divine right, Shakespeare's Julius Caesar is a unique look at the true events surrounding Caesar's assassination in 44 B.C.

In this wide-ranging and ambitiously

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conceived Research Companion, contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to

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that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare, himself, a classic (arguably the classic) of modern world literature and drama. The first

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sense of the classic which the volume addresses is the classical culture of Latin and Greek reading, translation, and imitation. Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and

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European poetry and drama, up through the nineteenth and even well into the twentieth century. Second—and no less central—is the idea of classics as such, that of books whose perceived value, exceeding that of most in their era, justifies their protection against

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historical and cultural change. The volume's organizing insight is that as Shakespeare was made a classic in this second, antiquarian sense, his work's reception has more and more come to resemble that of classics in the first sense—of ancient texts subject to

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labored critical study by masses of professional interpreters who are needed to mediate their meaning, simply because of the texts' growing remoteness from ordinary life, language, and consciousness. The volume presents overviews and



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argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing. They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category, and with practical essays on the place of ancient

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classics in today's Shakespearean classrooms.

Paul A. Cantor first probed Shakespeare's Roman plays—Coriolanus, Julius Caesar, and Antony and Cleopatra—in his landmark Shakespeare's Rome (1976). With

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Shakespeare's Roman Trilogy, he now argues that these plays form an integrated trilogy that portrays the tragedy not simply of their protagonists but of an entire political community. Cantor analyzes the way Shakespeare chronicles the rise and fall of the

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Roman Republic and the emergence of the Roman Empire. The transformation of the ancient city into a cosmopolitan empire marks the end of the era of civic virtue in antiquity, but it also opens up new spiritual possibilities that Shakespeare correlates with the rise of

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Christianity and thus the first stirrings of the medieval and the modern worlds. More broadly, Cantor places Shakespeare's plays in a long tradition of philosophical speculation about Rome, with special emphasis on Machiavelli and Nietzsche, two

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thinkers who provide important clues on how to read Shakespeare's works. In a pathbreaking chapter, he undertakes the first systematic comparison of Shakespeare and Nietzsche on Rome, exploring their central point of contention: Did

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Christianity corrupt the Roman Empire  
or was the corruption of the Empire the  
precondition of the rise of Christianity?  
Bringing Shakespeare into dialogue  
with other major thinkers about Rome,  
Shakespeare's Roman Trilogy reveals  
the true profundity of the Roman Plays.

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King Lear

Star Wars Part the Sixth

The Twilight of the Ancient World

William Shakespeare's The Taming of  
the Clueless

William Shakespeare's The Jedi Doth  
Return



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William Shakespeare's The Phantom of  
Menace

***The Arden Research  
Handbook of Shakespeare  
and Contemporary  
Performance is a wide-  
ranging, authoritative***

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*guide to research on  
Shakespeare and  
performance studies by an  
international team of  
leading scholars. It  
contains chapters on the  
key methods and questions*

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*surrounding the performance event, the audience, and the archive – the primary sources on which performance studies draws. It identifies the recurring trends and*

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*fruitful lines of inquiry  
that are generating the  
most urgent work in the  
field, but also  
contextualises these  
within the histories and  
methods on which*

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*researchers build. A  
central section of  
research-focused essays  
offers case studies of  
present areas of enquiry,  
from new approaches to  
space, bodies and language*

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*to work on the  
technologies of  
remediation and original  
practices, from  
consideration of fandoms  
and the cultural capital  
invested in Shakespeare*

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*and his contemporaries to  
political and ethical  
interventions in  
performance practice. A  
distinctive feature of the  
volume is a curated  
section focusing on*

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*practitioners, in which  
leading directors,  
writers, actors,  
producers, and other  
theatre professionals  
comment on Shakespeare in  
performance and what they*



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*see as the key areas,  
challenges and  
provocations for  
researchers to explore. In  
addition, the Handbook  
contains various sections  
that provide non-*

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*specialists with practical help: an A-Z of key terms and concepts, a guide to research methods and problems, a chronology of major publications and events, an introduction to*

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*resources for study of the  
field, and a substantial  
annotated bibliography.*

*The Arden Research  
Handbook of Shakespeare  
and Contemporary  
Performance is a reference*

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*work aimed at advanced  
undergraduate and graduate  
students as well as  
scholars and libraries, a  
guide to beginning or  
developing research in the  
field, and an essential*

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*companion for all those  
interested in Shakespeare  
and performance.*

*Shakespeare, the  
Renaissance and Empire:  
Poetry, Philosophy and  
Politics is the second*

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*volume of this study and  
builds on the first, which  
concentrated on related  
matters, including  
geography and language. In  
both volumes, a key focus  
is close analysis of the*

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*text and an attention to  
Shakespeare's use of  
signs, verbal and visual,  
to represent the world in  
poetry and prose, in  
dramatic and non-dramatic  
work as well as some of*

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*the contexts before,  
during and after the  
Renaissance. Shakespeare's  
representation of  
character and action in  
poetry and theatre, his  
interpretation and*



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*subsequent interpretations  
of him are central to the  
book as seen through these  
topics: German  
Shakespeare, a life and no  
life, aesthetics and  
ethics, liberty and*

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*tyranny, philosophy and  
poetry, theory and  
practice, image and text.  
The book also explores the  
typology of then and now,  
local and global.  
Contributors to this*

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*collection delve into the relationship between Rome and Shakespeare. They view the presence of Rome in Shakespeare's plays not simply as an unquestioned model of imperial culture,*

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*or a routine chapter in  
the history of literary  
influence, but rather as  
the problematic link with  
a distant and foreign  
ancestry which is both  
revered and ravaged in its*

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*translation into the terms of the Bard's own cultural moment. During a time when England was engaged in constructing a rhetoric of imperial nationhood, the contributors demonstrate*

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*that Englishmen used Roman history and the classical heritage to mediate a complex range of issues, from notions of cultural identity and gender to the representation of systems*

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*of exchange with Otherness  
in the expanding ethnic  
space of the nation. This  
volume addresses matters  
of concern not only for  
Shakespeare scholars but  
also for students*

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*interested in issues  
connected with gender,  
postcolonialism and  
globalization. Drawing  
implicitly or explicitly  
on recent criticism  
(intertextual studies,*



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*postcolonial theory,  
Derrida's  
conceptualization of  
hospitality, gender  
studies, global studies)*  
*the essayists explore how  
the Roman Shakespeare of*

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*an emerging early modern  
empire asks questions of  
our present as well as of  
our past.*

*The complete dramatic and  
poetical works of William  
Shakespeare. With a*

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*summary outline of the  
life of the poet, and a  
description of his most  
authentic portraits.*

*Shakespeare's Ruins and  
Myth of Rome*

*Shakespeare's Roman*

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*Trilogy*

*Verily, A New Hope*

*The Routledge Research*

*Companion to Shakespeare  
and Classical Literature*

*Tragedy of Titus*

*Andronicus*

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*Shakespeare's Rome*

*The New York Times Best  
Seller Experience the Star  
Wars saga reimagined as an  
Elizabethan drama penned by  
William Shakespeare himself,  
complete with authentic  
meter and verse, and*

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*theatrical monologues and  
dialogue by everyone from  
Darth Vader to R2D2. Return  
once more to a galaxy far,  
far away with this sublime  
retelling of George Lucas's  
epic Star Wars in the style  
of the immortal Bard of*

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*Avon. The saga of a wise  
(Jedi) knight and an evil  
(Sith) lord, of a beautiful  
princess held captive and a  
young hero coming of age,  
Star Wars abounds with all  
the valor and villainy of  
Shakespeare's greatest*

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*plays. Authentic meter,  
stage directions, reimagined  
movie scenes and dialogue,  
and hidden Easter eggs  
throughout will entertain  
and impress fans of Star  
Wars and Shakespeare alike.  
Every scene and character*



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*from the film appears in the play, along with twenty woodcut-style illustrations that depict an Elizabethan version of the Star Wars galaxy. Zounds! This is the book you're looking for. In this fascinating book,*

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*Leah S. Marcus argues that the colonial context in which Shakespeare was edited and disseminated during the heyday of the British Empire has left a mark on Shakespeare's texts to the present day. How Shakespeare*

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*Became Colonial offers a  
unique and engaging  
argument, including: A brief  
history of the colonial  
importance of editing  
Shakespeare; The colonially  
inflected racism that hides  
behind the editing of*

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*Othello; The editing of female characters - colonization as sexual conquest; The significance of editions that were specifically created for schools in India during British colonial rule.*

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*Marcus traces important ways  
in which the colonial  
enterprise of setting forth  
the best possible  
Shakespeare for world  
consumption has continued to  
be visible in the recent  
treatment of his playtexts*

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*today, despite our belief  
that we are global or  
postcolonial in approach.  
The concept of the just war  
poses one of the most  
important ethical questions  
to date. Can war ever be  
justified and, if so, how?*

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*When is a cause of war  
proportional to its costs  
and who must be held  
responsible? The monograph  
Just and Unjust Wars in  
Shakespeare demonstrates  
that the necessary moral  
evaluation of these*

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*questions is not restricted  
to the philosophical moral  
and political discourse.*

*This analysis of  
Shakespeare's plays, which  
focuses on the histories,  
tragedies and Roman plays in  
chronological order, brings*



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*to light that the drama includes an elaborate and complex debate of the ethical issues of warfare. The plays that feature in this analysis range from Henry VI to Coriolanus and they are analysed according*

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*to the three Aquinian  
principles of legitimate  
authority, just cause and  
right intention. Also  
extending the principles of  
analysis to more modern  
notions of responsibility,  
proportionality and the jus*

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*in bello-presupposition,  
this monograph shows that  
just war theory constitutes  
a dominant theoretical  
approach to war in the  
Shakespearean canon.*

*Contains the unabridged text  
King Lear as published in*

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*Volume XVII of The Caxton  
Edition of the Complete  
Works of William  
Shakespeare.*

*What a Sixteenth-Century  
Playwright Can Tell Us about  
Twenty-First-Century  
Politics*

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*Shakespeare and the Fall of  
the Roman Republic  
Volume II: Poetry,  
Philosophy and Politics  
Sex and Sexuality in  
Shakespeare's Drama  
William Shakespeare's  
Tragedy of the Sith's*

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*Revenge*

*Editorial Tradition and the  
British Empire*

Celebrate Back to the Future with  
this illustrated adaptation of the cult  
classic script, retold in  
Shakespearean verse by the best-

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selling author of William Shakespeare's Star Wars. In the iconic film by Robert Zemeckis and Bob Gale, teenaged Marty McFly travels back in time from the 1980s to the 1950s, changing the path of his parents ' destiny . . . as well as

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his own. Now fans of the movie can journey back even further—to the 16th century, when the Bard of Avon unveils his latest masterpiece: William Shakespeare ' s Get Thee Back to the Future! Every scene and line of dialogue from the hit



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movie is re-created with authentic Shakespearean rhyme, meter, and stage directions. This reimagining also includes jokes and Easter eggs for movie fans, from Huey Lewis call-outs to the inner thoughts of Einstein (the dog). By

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the time you 've finished reading,  
you 'll be convinced that  
Shakespeare had a time-traveling  
DeLorean of his own, speeding to  
our era so he could pen this time-  
tossed tale.

Experience the Star Wars saga

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reimagined as an Elizabethan drama penned by William Shakespeare himself, complete with authentic meter and verse, and theatrical monologues and dialogue by everyone from Rey to Chewbacca. As the noble

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Resistance clashes with the vile First Order, Rey, Finn, Poe Dameron, Kylo Ren, and BB-8 are pulled into a galaxy-wide drama. The romance of Han Solo and Leia Organa takes a tragic turn that Shakespeare would approve of.

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Authentic meter, stage directions, reimagined movie scenes and dialogue, and hidden Easter eggs throughout will entertain and impress fans of Star Wars and Shakespeare alike. Every scene and character from the film appears

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in the play, along with twenty woodcut-style illustrations that depict an Elizabethan version of the Star Wars galaxy.

The New York Times Best Seller  
Experience the Star Wars saga  
reimagined as an Elizabethan

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drama penned by William Shakespeare himself, complete with authentic meter and verse, and theatrical monologues and dialogue by everyone from Yoda to a hungry wampa. Many a fortnight have passed since the destruction of the

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Death Star. Young Luke Skywalker and his friends have taken refuge on the ice planet of Hoth, where the evil Darth Vader has hatched a cold-blooded plan to capture them. Only with the help of a little green Jedi Master—and a swaggering rascal



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named Lando Calrissian—can our heroes escape the Empire's wrath. And only then will Lord Vader learn how sharper than a tauntaun's tooth it is to have a Jedi child. Authentic meter, stage directions, reimagined movie scenes and

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dialogue, and hidden Easter eggs throughout will entertain and impress fans of Star Wars and Shakespeare alike. Every scene and character from the film appears in the play, along with twenty woodcut-style illustrations that

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depict an Elizabethan version of the Star Wars galaxy. What light through Yoda's window breaks? Methinks you'll find out in the pages of The Empire Striketh Back! Just in time for the movie 's 25th anniversary, best-selling author Ian

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Doescher rolleth with the homies as he brings his signature Shakespearean wordsmithing to this beloved tale. Clueless gets a makeover that Cher Horowitz and the Bard would approve of in this charming and witty retelling of the

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beloved '90s movie, presented as an authentic Shakespearean play written in iambic pentameter. Cher, the fairest maiden of Beverly Hills, takes center stage in this comedy of errors in which matchmaking, makeovers, and mall-hopping lead

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to plenty of merry-making—until Cher realizes her good intentions are creating mischief for her friends and family, including her new best friend Tai and her cute stepbrother Josh. The only solution? Admit that she knoweth nothing and beginneth

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anew.

Star Wars Part the Eighth

Julius Caesar

Star Wars Part the Seventh

Roman Women in Shakespeare

and His Contemporaries

Shakespeare's Troy

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Coriolanus

**Experience the Star Wars saga  
reimagined as an Elizabethan  
drama penned by William  
Shakespeare himself,  
complete with authentic meter  
and verse, and theatrical**



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**monologues and dialog by everyone from Luke Skywalker to Rose Tico. The Star Wars saga continues, with Bard of Avon providing some of the biggest shocks yet! Alack, the valiant Resistance must flee**

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**from the scoundrels of the First Order, and it falls to Rey, Finn, Poe, Rose, and BB-8 to take up arms against a sea of troubles. Can they bring Snoke's schemes to woe, destruction, ruin, and decay?**

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**Will Luke Skywalker take the stage once more, and aid General Leia in the winter of her discontent? Authentic meter, stage directions, reimagined movie scenes and dialogue, and hidden Easter**

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**eggs throughout will entertain and impress fans of Star Wars and Shakespeare alike. Every scene and character from the film appears in the play, along with twenty woodcut-style illustrations that depict an**

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**Elizabethan version of the Star Wars galaxy.**

**William Shakespeare, more than any other author, was able to capture the essence of human nature in all its manifestations. His political**

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**plays offer enduring insights into our humanity, our vanity, our noble and baser drives, what makes us great, and what makes us loathsome. He tells us about ourselves and about our world. This volume**

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**gleans valuable lessons from  
the writings of William  
Shakespeare and applies them  
to contemporary politics.  
Original chapters covering  
over a dozen different plays  
take up perennial political**

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**themes including power and leadership, corruption and virtue, war and peace, evil and liberty, persuasion and polarization, and empire and global overreach. Features of the text:**



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**This book studies  
Shakespeare's changing vision  
of Rome in the six works  
where the city serves as a  
setting. Unlike other scholars  
treatment, the subject Dr  
Miola offers a coherent**

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**analysis of all the major  
appearances of Rome in the  
Shakespeare canon.  
Shakespeare's recurrent and  
varied treatment of Rome  
suggests that a close  
examination of the city's**

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**transformations can teach us much about his development as a playwright and the development of his dramatic vision. The book focuses on Shakespeare's changing conception of the Roman city,**

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**its people, and its ideals. Dr  
Miola examines the symbolic  
and topographical features  
that help define the city.  
Rome was tantamount to its  
ruins, a dismembered body, to  
the eyes of those - Italians and**

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**foreigners - who visited the  
city in the years prior to or  
encompassing the lengthy  
span of the Renaissance.  
Drawing on the double  
movement of archaeological  
exploration and creative**

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**reconstruction entailed in the humanist endeavour to 'resurrect' the past, 'ruins' are seen as taking precedence over 'myth', in Shakespeare's Rome. They are assigned the role of a heuristic model, and**

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**discovered in all their  
epistemic relevance in  
Shakespeare's dramatic vision  
of history and his negotiation  
of modernity. This is the first  
book of its kind to address  
Shakespeare's relationship**

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**with Rome's authoritative myth, archaeologically, by taking as a point of departure a chronological reversal, namely the vision of the 'eternal' city as a ruinous scenario and hence the ways**



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**in which such a layered,  
'silent', and aporetic scenario  
allows for an archaeo-  
anatomical approach to  
Shakespeare's Roman works.  
Republic and Empire  
William Shakespeare's The**

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**Empire Striketh Back**  
**The Arden Research Handbook**  
**of Shakespeare and**  
**Contemporary Performance**  
**William Shakespeare's Jedi the**  
**Last**  
**Women and Race in Early**

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## **Modern Texts**

### **William Shakespeare's Get Thee Back to the Future!**

Rome was a recurring theme throughout Shakespeare's career, from the celebrated

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Julius Caesar, to the more obscure Cymbeline. In this book, Paul Innes assesses themes of politics and national identity in these plays through the common theme

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of Rome. He especially examines Shakespeare's interpretation of Rome and how he presented it to his contemporary audiences. Shakespeare's depiction of Rome

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changed over his  
lifetime, and this is  
discussed in conjunction  
with the emergence of  
discourses on the  
British Empire. Each  
chapter focuses on a

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play, which is thoroughly analysed, with regard to both performance and critical reception. Shakespeare's plays are related to the theatrical culture of

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their time and are considered in light of how they might have been performed to his contemporaries. Innes engages strongly with both the plays the most



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current scholarship in  
the field.

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saga reimagined as an  
Elizabethan drama penned  
by William Shakespeare  
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authentic meter and  
verse, and theatrical  
monologues and dialogue  
by everyone from Darth  
Maul to Obi-Wan Kenobi.  
The entire saga starts  
here, with a thrilling

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tale featuring a  
disguised queen, a young  
hero, and two fearless  
knights facing a hidden,  
vengeful enemy.

Authentic meter, stage  
directions, reimagined

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movie scenes and  
dialogue, and hidden  
Easter eggs throughout  
will entertain and  
impress fans of Star  
Wars and Shakespeare  
alike. Every scene and

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character from the film  
appears in the play,  
along with twenty  
woodcut-style  
illustrations that  
depict an Elizabethan  
version of the Star Wars

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galaxy. O Threepio,  
Threepio, wherefore art  
thou, Threepio?

This book seeks to  
invert Ben Jonson's  
claim that Shakespeare  
had 'small Latin and

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less Greek' and to prove that, in fact, there is more Greek and less Latin in a significant group of Shakespeare's texts: a group whose generic hybridity (tragi

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c-comical-historical-romance) exemplifies the hybridity of Greece in the early modern imagination. To early modern England, Greece was an enigma. It was



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the origin and idealised  
pinnacle of Western  
philosophy, tragedy,  
democracy, heroic human  
endeavour and, at the  
same time, an example of  
decadence: a fallen

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state, currently under Ottoman control, and therefore an exotic, dangerous, 'Other' in the most disturbing senses of the word. Indeed, while Britain

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was struggling to establish itself as a nation state and an imperial authority by emulating classical Greek models, this ambition was radically

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unsettled by early  
modern Greece's  
subjection to the  
Ottoman Empire, which  
rendered Europe's  
eastern borders  
dramatically vulnerable.

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Focussing, for the first time, on Shakespeare's 'Greek' texts (Venus and Adonis, The Comedy of Errors, A Midsummer Night's Dream, Love's Labour's Lost, Troilus

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and Cressida, Timon of Athens, King Lear, Pericles and The Two Noble Kinsmen), the volume considers how Shakespeare's use of antiquity and Greek myth

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intersects with early modern perceptions of the country and its empire.

Heather James argues that Shakespeare's use of Virgil, Ovid and

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other classical sources demonstrates the appropriation of classical authority in the interests of developing a national myth. She goes on to



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distinguish

Shakespeare's deployment  
of the myth--notably in  
Troilus and Cressida,  
Antony and Cleopatra,  
Cymbeline, and The  
Tempest--from "official"

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Tudor and Stuart  
ideology, and to show  
how Shakespeare  
participates in the  
larger cultural project  
of finding historical  
legitimacy for Britain

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as a realm asserting its  
status as an empire.

Star Wars Part the First  
William Shakespeare's  
Star Wars

Shakespeare's Roman

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Plays

Shakespeare and His  
Biographical Afterlives  
Identity, Otherness and  
Empire in Shakespeare's  
Rome

Experience the Star Wars saga reimagined

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as an Elizabethan drama penned by William Shakespeare himself, complete with authentic meter and verse, and theatrical monologues and dialogue by everyone from Bail Organa to Count Dooku. Something is rotten in the state of Coruscant! The schemes of Emperor Palpatine come to fruition as Padmé

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Amidala, Obi-Wan Kenobi, Yoda, and the other Jedi duel against the clone troopers of General Grievous and the nascent Empire. Authentic meter, stage directions, reimagined movie scenes and dialogue, and hidden Easter eggs throughout will entertain and impress fans of Star Wars and Shakespeare alike. Every scene and

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character from the film appears in the play, along with twenty woodcut-style illustrations that depict an Elizabethan version of the Star Wars galaxy.

Explores Shakespeare's representation of the failure of democracy in ancient Rome  
This book introduces Shakespeare as a historian of ancient Rome alongside

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figures such as Sallust, Cicero, St Augustine, Machiavelli, Gibbon, Hegel and Nietzsche. It considers Shakespeare's place in the history of concepts of selfhood and reflects on his sympathy for Christianity, in light of his reception of medieval Biblical drama, as well as his allusions to the New Testament. Shakespeare's critique



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of Romanitas anticipates concerns about secularisation, individualism and liberalism shared by philosophers such as Hannah Arendt, Alasdair MacIntyre, Charles Taylor, Michael Sandel and Patrick Deneen.

The Arden Research Handbook of Shakespeare and Social Justice is a wide-

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ranging, authoritative guide to research on Shakespeare and issues of social justice and arts activism by an international team of leading scholars, directors, arts activists, and educators. Across four sections it explores the relevance and responsibility of art to the real world ? to the significant teaching and learning, performance and

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practice, theory and economies that not only expand the discussion of literature and theatre, but also open the gates of engagement between the life of the mind and lived experience. The collection draws from noted scholars, writers and practitioners from around the globe to assert the power of art to question, disrupt

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and re-invigorate both the ties that bind and the barriers that divide us. A series of interviews with theatre practitioners and scholars opens the volume, establishing an initial portfolio of areas for research, exploration, and change. In Section 2 'The Practice of Shakespeare and Social Justice' contributors examine Shakespeare's place

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and possibilities in intervening on issues of race, class, gender and sexuality. Section 3 'The Performance of Shakespeare and Social Justice' traces Shakespeare and social justice in multiple global contexts; engaging productions grounded in the politics of Mexico, India, South Africa, China and aspects of Asian politics

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broadly, this section illuminates the burgeoning field of global production while keeping as a priority the political structures that make advocacy and resistance possible. The last section on 'Economies of Shakespeare' describes socio-economic and community issues that come to light in Shakespeare, and their

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potential to catalyse ongoing discussion and change in respect to wealth, distribution, equity, and humanity. An annotated bibliography provides further guidance to those researching the subject. Complete your collection of the William Shakespeare's Star Wars® series and experience the blockbuster finale to the

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Star Wars® saga in a brand-new way, here reimagined as though it had been penned by the Bard of Avon. As our story opens, a sea of troubles threatens the valiant Resistance, who are pursued by the sound and fury of the vile First Order. Can Rey, Poe, Finn, Rose, BB-8, Chewbacca, and their allies overcome such toil and trouble?



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Shall Kylo Ren be proven fortune's fool or master of his fate? What will become of the House of Skywalker? And is all well that ends well? Authentic meter, stage directions, reimagined movie scenes and dialogue, and hidden Easter eggs will entertain and impress fans of Star Wars® and Shakespeare alike. Every scene and

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character from the film appears in the book, along with twenty woodcut-style illustrations that depict an Elizabethan version of the Star Wars® galaxy.

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Star Wars Part the Ninth

Shakespeare and Gender

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greatest literature about***

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written by citizens of  
these empires and the  
colonized people who  
lived under their rule.  
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entries examine authors,***

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and concepts, all related  
to particular empires in  
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colonialism. These  
concepts are increasingly***

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***(North Africa and the  
Middle East), William  
Shakespeare (England),  
Thucydides (ancient  
Greece), Leo Tolstoy  
(Russia), Mark Twain  
(United States), Virgil***



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***(ancient Rome), and Elie  
Wiesel (Germany) Works  
about empires and  
imperialism, such as  
Heart of Darkness  
(Joseph Conrad), the  
Ramayana, The Tempest***

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***(Shakespeare), and The  
Thousand and One  
Arabian Nights Topics  
such as censorship,  
prison literature, protest  
literature, and translation  
and more.***

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***William Shakespeare's  
The Empire Striketh  
Back Star Wars Part the  
Fifth Quirk Books  
Joyce Green MacDonald  
discusses the links  
between women's racial,***

*Page 155/186*

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***sexual, and civic  
identities in early modern  
texts. She examines the  
scarcity of African women  
in English plays of the  
sixteenth and  
seventeenth centuries,***

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***the racial identity of the women in the drama and also that of the women who watched and sometimes wrote the plays. The coverage also includes texts from the***

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***late fourteenth to the  
early eighteenth  
centuries, by, among  
others, Shakespeare,  
Jonson, Davenant, the  
Countess of Pembroke,  
and Aphra Behn.***

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***MacDonald articulates  
many of her discussions  
of early modern women's  
races through a  
comparative method,  
using insights drawn  
from critical race theory,***

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***women's history, and  
contemporary disputes  
over canonicity,  
multiculturalism, and  
Afrocentrism. Seeing  
women as identified by  
their race and social***



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***standing as well as by  
their sex, this book will  
add depth and dimension  
to discussions of women's  
writing and of gender in  
Renaissance literature.  
Shakespeare and Gender***

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***guides students,  
educators, practitioners  
and researchers through  
the complexities of the  
representation of gender  
and sexuality in  
Shakespeare's work.***

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***Informed by  
contemporary and early  
modern debates and  
insights into gender and  
sexuality, including  
intersectionality, feminist  
geography, queer and***

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***performance studies and  
fourth-wave feminism,  
this book provides a lucid  
and lively discussion of  
how gender and sexual  
identity are debated,  
contested and displayed***

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***in Shakespeare's plays  
and sonnets. Using close  
textual analysis hand-in-  
hand with diverse  
contextual materials, the  
book offers an accessible  
and intelligent***

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***introduction to how  
gender debates are  
integral to the plays and  
poems, and why we  
continue to read and  
perform them with this in  
mind. Topics and themes***

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***discussed include  
gendering madness,  
paternity and the  
patriarchy, sexuality,  
anxious masculinity,  
maternal bodies, gender  
transgression, and***

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***kingship and the male  
body politic.***

***William Shakespeare's  
The Merry Rise of  
Skywalker***

***Star Wars Part the Third  
Star Wars Part the Fifth***



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***Just and Unjust Wars in  
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Shakespeare himself, complete with  
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theatrical monologues and dialogue

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by everyone from C3PO to Admiral Ackbar. Prithee, attend the tale so far: Han Solo entombed in carbonite, the princess taken captive, the Rebel Alliance besieged, and Jabba the Hutt engorged. Alack! Now Luke Skywalker and his Rebel band must

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seek fresh allies in their quest to thwart construction of a new Imperial Death Star. But whom can they trust to fight by their side in the great battle to come? Cry "Ewok" and let slip the dogs of war! Authentic meter, stage directions, reimagined movie scenes and

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dialogue, and hidden Easter eggs throughout will entertain and impress fans of Star Wars and Shakespeare alike. Every scene and character from the film appears in the play, along with twenty woodcut-style illustrations that depict an Elizabethan version of the Star

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Wars galaxy. Frozen heroes! Furry creatures! Family secrets revealed! And a lightsaber duel to decide the fate of the Empire. In troth, William Shakespeare's The Jedi Doth Return has it all!

For more than forty years, Paul Cantor's Shakespeare's Rome has

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been a foundational work in the field of politics and literature. While many critics assumed that the Roman plays do not reflect any special knowledge of Rome, Cantor was one of the first to argue that they are grounded in a profound understanding of the Roman regime

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and its changes over time. Taking Shakespeare seriously as a political thinker, Cantor suggests that his Roman plays can be profitably studied in the context of the classical republican tradition in political philosophy. In Shakespeare's Rome, Cantor



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examines the political settings of Shakespeare's Roman plays, Coriolanus and Antony and Cleopatra, with references as well to Julius Caesar. Cantor shows that Shakespeare presents a convincing portrait of Rome in different eras of its history, contrasting the austere

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republic of Coriolanus, with its narrow horizons and martial virtues, and the cosmopolitan empire of Antony and Cleopatra, with its "immortal longings" and sophistication bordering on decadence.

New Shakespeare biographies are

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published every year, though very little new documentary evidence has come to light. Inevitably speculative, these biographies straddle the line between fact and fiction. Shakespeare and His Biographical Afterlives explores the relationship between fiction and

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non-fiction within Shakespeare's biography, across a range of subjects including feminism, class politics, wartime propaganda, children's fiction, and religion, expanding beyond the Anglophone world to include countries such as Germany and Spain, from the

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seventeenth century to present day. Roman Women in Shakespeare and His Contemporaries explores the crucial role of Roman female characters in the plays of Shakespeare and his contemporaries. While much has been written on male characters in

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the Roman plays as well as on non-Roman women in early modern English drama, very little attention has been paid to the issues of what makes Roman women 'Roman' and what their role in those plays is beyond their supposed function as supporting characters for the male

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protagonists. Through the exploration of a broad array of works produced by such diverse playwrights as Samuel Brandon, William Shakespeare, Matthew Gwynne, Ben Jonson, John Fletcher, Philip Massinger, Thomas May, and Nathaniel Richards under

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three such different monarchs as Elizabeth I, James I, and Charles I, Roman Women in Shakespeare and His Contemporaries contributes to a more precise assessment of the practices through which female identities were discussed in literature in the specific context of



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Roman drama and a more nuanced understanding of the ways in which accounts of Roman women were appropriated, manipulated and recreated in early modern England. How Shakespeare Became Colonial William Shakespeare's *The Force Doth Awaken*

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Drama, Politics, and the Translation  
of Empire

Shakespeare, the Renaissance and  
Empire

Titus Andronicus

Selfhood, Stoicism and Civil War