1. Record Nr. UNISALENTO991000931929707536

Autore	Holt, Peter Malcolm
Titolo	Egypt and the Fertile Crescent, 1516-1922 : a political history / P. M. Holt
Pubbl/distr/stampa	Ithaca, N.Y. : Cornell University Press, 1966
Descrizione fisica	XII, 337 p., [4] c. di tav. : ill. ; 23 cm.
Disciplina	962.03
Soggetti	Egitto Storia 1516-1822
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

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Autore	Saunders Graham
Titolo	Elizabethan and Jacobean Reappropriation in Contemporary British Drama : 'Upstart Crows' / / by Graham Saunders
Pubbl/distr/stampa	London : , : Palgrave Macmillan UK : , : Imprint : Palgrave Macmillan, , 2017
ISBN	9781137444530 1137444533
Edizione	[1st ed. 2017.]
Descrizione fisica	1 online resource (XI, 194 p.)
Collana	Adaptation in Theatre and Performance, , 2947-4051
Disciplina	792.09
Soggetti	Theater - History Performing arts Theater European literature - Renaissance, 1450-1600 Ethnology - Great Britain Culture Literature - History and criticism Theatre History Theatre and Performance Arts Early Modern and Renaissance Literature British Culture Literary History

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Formato	Materiale a stampa
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents -- Acknowledgements -- 1. Introduction: Appropriating the Past -- 2. Why Rewrite Shakespeare & his Contemporaries? -- 3. A Host of Lears: Howard Barker's Seven Lears, Elaine Feinstein's Lear's Daughters and Sarah Kane's Blasted -- 4. 'Love in the Museum': Howard Barker, the Erotic and the Classical Text -- 5. 'If Power Change Purpose': Appropriation and the Shakespearian Despot -- 6. Anyone for Venice? Wesker. Marowitz & Pascal Appropriate The Merchant of Venice -- 7. Festive Tragedy: Jez Butterworth's Jerusalem -- Bibliography -- Index.
Sommario/riassunto	This book examines British playwrights' responses to the work of Shakespeare and his contemporaries since 1945, from Tom Stoppard's Rosencrantz and Guildenstern are Dead to Sarah Kane's Blasted and Jez Butterworth's Jerusalem. Using the work of Julie Sanders and others working in the fields of Adaptation Studies and intertextual criticism, it argues that this relatively neglected area of drama, widely considered to be adaptation, should instead be considered as appropriation - as work that often mounts challenges to the ideologies and orthodoxies within Elizabethan and Jacobean drama, and questions the legitimacy and cultural authority of Shakespeare's legacy. The book discusses the work of Howard Barker, Peter Barnes, Edward Bond, Howard Brenton, David Edgar, Elaine Feinstein and the Women's Theatre Group, David Greig, Sarah Kane, Dennis Kelly, Bernard Kopps, Charles Marowitz, Julia Pascal and Arnold Wesker.