



# Becoming Cleopatra The Shifting Image Of An Icon

**Bridget Escolme**



## **Becoming Cleopatra The Shifting Image Of An Icon:**

*Becoming Cleopatra* F. Royster, 2003-09-01 Cleopatra Sexy sultry political and racially ambiguous Moving fluidly from Shakespeare's England to contemporary LA Francesca Royster looks at the performance of race and sexuality in a wide range of portrayals of that icon of dangerous female sexuality Cleopatra Royster begins with Shakespeare's original appropriation of Plutarch and then moves on to analyze performances of the Cleopatra icon by Josephine Baker Elizabeth Taylor Pam Grier Cleopatra Jones and Queen Latifah in *Set It Off* Royster argues that Cleopatra highlights a larger cultural anxiety about women sexuality and race

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**Stages of Reality** André Loisel, Jeremy Maron, 2012-04-12 A groundbreaking collection of original essays *Stages of Reality* establishes a new paradigm for understanding the relationship between stage and screen media This comprehensive volume explores the significance of theatricality within critical discourse about cinema and television *Stages of Reality* connects the theory and practice of cinematic theatricality through conceptual analyses and close readings of films including *The Matrix* and *There Will Be Blood* Contributors illuminate how this mode of address disrupts expectations surrounding cinematic form and content evaluating strategies such as ostentatious performances formal stagings fragmentary montages and methods of dialogue delivery and movement Detailing connections between cinematic artifice and topics such as politics gender and genre *Stages of Reality* allows readers to develop a clear sense of the multiple purposes and uses of theatricality in film

**Silence, Feminism, Power** S. Malhotra, A. Carillo Rowe, Aimee Carillo Rowe, 2013-01-11 An interrogation of the often unexamined assumption that silence is oppressive to consider the multiple possibilities silence enables The volume features diverse feminist reflections on the nuanced relationship between silence and voice to foreground the creative meditative generative and resistive power our silences engender

**Shakespearean Adaptation, Race and Memory in the New World** Joyce Green MacDonald, 2020-08-24 As readers head into the second fifty years of the modern critical study of blackness and black characters in Renaissance drama it has become a critical commonplace to note black female characters almost complete absence from Shakespeare's plays Despite this physical absence however they still play central symbolic roles in articulating definitions of love beauty chastity femininity and civic and social standing invoked as the opposite and foil of women who are fair Beginning from this recognition of black women's simultaneous physical absence and imaginative presence this book argues that modern Shakespearean adaptation is a primary means for materializing black women's often elusive presence in

the plays serving as a vital staging place for historical and political inquiry into racial formation in Shakespeare's world and our own Ranging geographically across North America and the Caribbean and including film and fiction as well as drama as it discusses remade versions of Othello Romeo and Juliet Antony and Cleopatra and The Taming of the Shrew Shakespearean Adaptation Race and Memory in the New World will attract scholars of early modern race studies gender and performance and women in Renaissance drama

**Figuring Racism in Medieval Christianity** M. Lindsay Kaplan, 2019 M Lindsay

Kaplan expands the study of the history of racism through an analysis of the medieval Christian concept of Jewish servitude Developed through exegetical readings of Biblical figures in canon law this discourse produces a racial status of hereditary inferiority that justifies the subordination not only of Jews but of Muslims and Africans as well

**Witness to**

**Reconstruction** Kathleen Diffley, 2011-07-18 In the wake of the Civil War Constance Fenimore Woolson became one of the first northern observers to linger in the defeated states from Virginia to Florida Born in New Hampshire in 1840 and raised in Ohio she was the grandniece of James Fenimore Cooper and was gaining success as a writer when she departed in 1873 for St Augustine During the next six years she made her way across the South and reported what she saw first in illustrated travel accounts and then in the poetry stories and serialized novels that brought unsettled social relations to the pages of Harper's Monthly the Atlantic Scribner's Monthly Appleton's Journal and the Galaxy In the midst of Reconstruction and in print for years to come Woolson revealed the sharp edges of loss the sharper summons of opportunity and the entanglements of northern misperceptions a decade before the waves of well heeled tourists arrived during the 1880s This volume's sixteen essays are intent on illuminating through her example the neglected world of Reconstruction's backwaters in literary developments that were politically charged and genuinely unpredictable Drawing upon the postcolonial and transnational perspectives of New Southern Studies as well as the cultural history intellectual genealogy and feminist priorities that lend urgency to the portraits of the global South this collection investigates the mysterious ravaged territory of a defeated nation as curious northern readers first saw it

**Cleopatra's Daughter** Jane Draycott, 2023-05-23 The first modern biography of

one of the most influential yet long neglected rulers of the ancient world Cleopatra Selene daughter of Antony and Cleopatra A vibrant fascinating portrait of a great woman who deserves her place in the pantheon of Roman queens Emma Southon As the only daughter of Roman Triumvir Marc Antony and Egyptian Queen Cleopatra VII Cleopatra Selene was expected to uphold traditional feminine virtues to marry well and bear sons and to legitimize and strengthen her parents' rule Yet with their parents' deaths by suicide the princess and her brothers found themselves the inheritors of Egypt a claim that placed them squarely in the warpath of the Roman emperor Supported by a feast of visual and literary references Caroline Lawrence Cleopatra's Daughter reimagines the life of Cleopatra Selene a woman who although born into Egyptian royalty and raised in her mother's court was cruelly abandoned and held captive by Augustus Caesar Creating a narrative from frescos and coinage ivory dolls and bronzes historian and archaeologist Jane Draycott shows how Cleopatra Selene navigated years of

imprisonment on Palatine Hill where Octavia the emperor's sister and Antony's fourth wife housed royal children orphaned in the wake of Roman expansion and emerged a queen. Despite the disrepute of her family, Cleopatra Selene in time endeared herself to her captors through her remarkable intellect and political acumen. Rather than put her to death, Augustus wed her to the Numidian prince Juba, son of the deposed regent Juba I, and installed them both as client rulers of Mauretania in Africa. There Cleopatra Selene ruled successfully for nearly twenty years, promoting trade, fostering the arts, and reclaiming her mother's legacy all at a time Draycott reminds us when kingship was an inherently male activity. A princess who became a prisoner and a prisoner who became a queen, Cleopatra Selene here finally attains her rightful place in history. Barry Strauss, A much needed corrective: Cleopatra's Daughter sheds new and revelatory light on Egyptian and Roman politics, society and culture in the early days of the Roman Empire.

**The Diva's Gift to the Shakespearean Stage** Pamela Allen Brown, 2021

The Diva's Gift to the Shakespearean Stage traces the transnational connections between Shakespeare's all-male stage and the first female stars in the West. The book is the first to use Italian and English plays and other sources to explore this relationship, focusing on the gifted actress who radically altered female roles and expanded the horizons of drama just as the English were building their first paying theaters. By the time Shakespeare began to write plays, women had been acting professionally in Italian troupes for two decades, traveling across the Continent and acting in all genres, including tragicomedy and tragedy. Some women became the first truly international stars, winning royal and noble patrons and literary admirers beyond Italy with repeat tours in France and Spain. Elizabeth and her court caught wind of the Italians' success, and soon troupes with actresses came to London to perform. Through contacts, direct and indirect, English professionals grew keenly aware of the mimetic revolution wrought by the skilled diva who expanded the *innamorata* and made the type more engaging, outspoken, and autonomous. Some English writers pushed back, treating the actress as a whorish threat to the all-male stage which had long minimized female roles. Others saw a vital new model full of promise. Faced with rising demand for Italian-style plays, Lyly, Marlowe, Kyd, and Shakespeare used Italian models from scripted and improvised drama to turn out stellar female parts in the mode of the actress, altering them in significant ways while continuing to use boys to play them. Writers seized on the *comici's* materials and methods to piece together pastoral comic and tragicomic plays from mobile theatergrams, plot elements, roles, stories, speeches, and star scenes such as cross-dressing the mad scene and the sung lament. Shakespeare and his peers gave new prominence to female characters, marked their passions as un-English, and devised plots that figured them as self-aware agents, not counters traded between men. Playing up the skills and charisma of the boy player, they produced stunning roles charged with the diva's prodigious theatricality and alien glamour. Rightly perceived, the diva's celebrity and her acclaimed skills posed a radical challenge that pushed English playwrights to break with the past in enormously generative and provocative ways.

**Emotional Excess on the Shakespearean Stage** Bridget Escolme, 2013-12-16

Emotional Excess on the Shakespearean Stage demonstrates the links made between excess of emotion

and madness in the early modern period It argues that the ways in which today's popular and theatrical cultures judge how much is too much can distort our understanding of early modern drama and theatre It argues that permitting the excesses of the early modern drama onto the contemporary stage might free actors and audiences alike from assumptions that in order to engage with the drama of the past its characters must be just like us The book deals with characters in the plays of Shakespeare and his contemporaries who are sad for too long or angry to the point of irrationality people who laugh when they shouldn't or make their audiences do so people whose selfhood has broken down into an excess of fragmentary extremes and who are labelled mad It is about moments in the theatre when excessive emotion is rewarded and applauded and about moments when the expression of emotion is in excess of what is socially acceptable embarrassing shameful unsettling or insane The book explores the broader cultures of emotion that produce these theatrical moments and the theatre's role in regulating and extending the acceptable expression of emotion It is concerned with the acting of excessive emotion and with acting emotion excessively And it asks how these excesses are produced or erased give pleasure or pain in versions of early modern drama in theatre film and television today Plays discussed include Hamlet Romeo and Juliet The Spanish Tragedy Twelfth Night Much Ado About Nothing Measure for Measure and Coriolanus

The Reign of Cleopatra Stanley Mayer Burstein, 2007-12-01 An engaging accessible biography of the legendary Egyptian queen with source documents Ambitious intelligent and desired by powerful men Cleopatra VII came to power at a time when Roman and Egyptian interests increasingly concerned the same object Egypt itself Cleopatra lived and reigned at the center of this complex and persistent power struggle Her legacy has since lost much of its former political significance as she has come to symbolize instead the potent force of female sexuality and power In this engaging and multifaceted account Stanley M Burstein displays Cleopatra in the full manifold brilliance of the multiple cultures countries and people that surrounded her throughout her compelling life and in so doing develops a stunning picture of a legendary queen and a deeply historic reign Designed as an accessible introduction to Cleopatra VII and her time The Reign of Cleopatra offers readers and researchers an appealing mix of descriptive chapters biographical sketches and annotated primary documents The narrative chapters conclude with a discussion of Cleopatra's significance as a person a queen and a symbol A glossary and annotated bibliography round out the volume

Cleopatra and Rome Diana E. E. Kleiner, 2009-06-30 In this beautifully illustrated book we experience the synthesis of Cleopatra's and Rome's defining moments through surviving works of art and other remnants of what was once an opulent material culture This culture best chronicles Cleopatra's legend and suggests her subtle but indelible mark on the art of imperial Rome at the critical moment of its inception

*Cléo de Mérode and the Rise of Modern Celebrity Culture* Michael D. Garval, 2012 The first English language monograph on the French dancer and model Cléo de Mérode and the Rise of Modern Celebrity Culture explores the haunting legacy of this intriguing and glamorous figure an international celebrity at the dawn of our star-struck modernity Situating Mérode at a pivotal moment in the history of fame and visual culture this

study probes the neglected prehistory of a visual culture obsessed with celebrities and their images      Directory Modern Language Association of America,2003      **Shakespeare on Screen : The Roman Plays** , Is there a specificity to adapting a Roman play to the screen This volume interrogates the ways directors and actors have filmed and performed the Shakespearean works known as the Roman plays which are in chronological order of writing Titus Andronicus Julius Caesar Antony and Cleopatra and Coriolanus In the variety of plays and story lines common questions nevertheless arise Is there such a thing as filmic Romanness By exploring the different ways in which the Roman plays are re interpreted in the light of Roman history film history and the Shakespearean tradition the papers in this volume all take part in the ceaseless investigation of what the plays keep saying not only about our vision of the past but also about our perception of the present

*The Memory Phenomenon in Contemporary Historical Writing* Patrick H. Hutton,2016-07-15 In this book the author provides a comprehensive overview of the intense and sustained work on the relationship between collective memory and history retracing the royal roads pioneering scholars have traveled in their research and writing on this topic notably the politics of commemoration purposes and practices of public remembrance the changing uses of memory worked by new technologies of communication from the threshold of literacy to the digital age the immobilizing effects of trauma upon memory with particular attention to the remembered legacy of the Holocaust He follows with an analysis of the implications of this scholarship for our thinking about history itself with attention to such issues as the mnemonics of historical time and the encounter between representation and experience in historical understanding His book provides insight into the way interest in the concept of memory as opposed to long standing alternatives such as myth tradition and heritage has opened new vistas for scholarship not only in cultural history but also in shared ventures in memory studies in related fields in the humanities and social sciences      **Joy of the Worm** Drew Daniel,2022-05-02 Consulting an extensive archive of early modern literature Joy of the Worm asserts that voluntary death in literature is not always a matter of tragedy In this study Drew Daniel identifies a surprisingly common aesthetic attitude that he calls joy of the worm after Cleopatra s embrace of the deadly asp in Shakespeare s play a pattern where voluntary death is imagined as an occasion for humor mirth ecstatic pleasure even joy and celebration Daniel draws both a historical and a conceptual distinction between self killing and suicide Standard intellectual histories of suicide in the early modern period have understandably emphasized attitudes of abhorrence scorn and severity toward voluntary death Daniel reads an archive of literary scenes and passages dating from 1534 to 1713 that complicate this picture In their own distinct responses to the surrounding attitude of censure writers including Shakespeare Donne Milton and Addison imagine death not as sin or sickness but instead as a heroic gift sexual release elemental return amorous fusion or political self rescue Joy of the worm emerges here as an aesthetic mode that shades into schadenfreude sadistic cruelty and deliberate trolling but can also underwrite powerful feelings of belonging devotion and love      *Shakespeare's White Others* David Sterling Brown,2023-08-17 Examining the racially white others whom

Shakespeare creates in characters like Richard III Hamlet and Tamora figures who are never quite white enough this bold and compelling work emphasises how such classification perpetuates anti Blackness and re affirms white supremacy David Sterling Brown offers nothing less here than a wholesale deconstruction of whiteness in Shakespeare s plays arguing that the white other was a racialized category already in formation during the Elizabethan era and also one to which Shakespeare was himself a crucial contributor In exploring Shakespeare s determinative role and strategic investment in identity politics while drawing powerfully on his own life experiences including adolescence the author argues that even as Shakespearean theatrical texts functioned as engines of white identity formation they expose the illusion of white racial solidarity This essential contribution to Shakespeare studies critical whiteness studies and critical race studies is an authoritative urgent dismantling of dramatized racial profiling

**New Psychoanalytic Readings of Shakespeare** James Newlin, James W. Stone, 2023-07-14 It has been over two decades since the publication of the last major edited collection focused on psychoanalysis and early modern culture In Shakespeare studies the New Historicism and cognitive psychology have hindered a dynamic conversation engaging depth oriented models of the mind from taking place The essays in New Psychoanalytic Readings of Shakespeare Cool Reason and Seething Brains seek to redress this situation by engaging a broad spectrum of psychoanalytic theory and criticism from Freud to the present to read individual plays closely These essays show how psychoanalytic theory helps us to rethink the plays history of performance their treatment of gender sexuality and race their view of history and trauma and the ways in which they anticipate contemporary psychodynamic treatment Far from simply calling for a conventional return to Freud the essays collected here initiate an exciting conversation between Shakespeare studies and psychoanalysis in the hopes of radically transforming both disciplines It is time to listen once again to seething brains

**The Oxford Handbook of Shakespearean Tragedy** Michael Neill, David Schalkwyk, 2016 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 opening section places the plays in a variety of illuminating contexts exploring questions of genre and examining ways in which later generations of critics have shaped our idea of Shakespearean tragedy The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies 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 twentieth and twenty first century re workings of Shakespearean tragedy The book s final section seeks to expand readers awareness of Shakespeare s global reach tracing histories of criticism and performance across the world 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

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