from

A Bibliography of Literary Theory, Criticism and Philology

<http://bit.ly/abibliog>

by José Ángel García Landa

(University of Zaragoza, Spain)

**Shakespeare: Reflexivity and Metadrama**

Angus, Bill. *Metadrama and the Informer in Shakespeare and Jonson.* Edinburgh: Edinburgh UP, 2016.

Banu, Georges. *Shakespeare, le monde est une scène: Métaphores et pratiques du théâtre.* Paris: Gallimard, 2009.

Berger, Karol. "Prospero's Art." *Shakespeare Studies* 10 (1977): 211-38.

\_\_\_\_\_. "Prospero's Art." In *Shakespeare and the Interpretive Tradition.* Ed. Stephen Orgel and Sean Keilen. New York: Garland, 1999. 253-82.\*

Calderwood, James L. *"A Midsummer Night's Dream:* The Illusion of Drama." *Modern Language Quarterly* 26 (1965): 506-22.

\_\_\_\_\_. *Shakespeare's Metadrama: The Argument of the Play in Titus Andronicus, Love's Labour's Lost, Romeo and Juliet,* *and Richard II.* Minneapolis: U of Minnesota P, 1971.

\_\_\_\_\_. *Metadrama in Shakespeare's Henriad: Richard II* *to Henry V.* Berkeley, 1979.

\_\_\_\_\_. *"Richard II:* Metadrama and the Fall of Speech." From *Metadrama in Shakespeare's Henriad,* 5-29*.* In *Shakespeare's History Plays (Richard II to Henry V).* (New Casebooks): Houndmills: Macmillan, 1992. 121-35.\*

\_\_\_\_\_. *To Be and Not to Be: Negation and Metadrama in Hamlet.* New York: Columbia UP, 1983.

Cohen, Brent M. "'What Is It You Would See?': *Hamlet* and the Conscience of the Theatre." *English Literary History* 44 (1977): 222-47.

\_\_\_\_\_. "'What Is It You Would See?': *Hamlet* and the Conscience of the Theatre." In *Shakespeare and the Interpretive Tradition.* Ed. Stephen Orgel and Sean Keilen. New York: Garland, 1999. 140-66.\*

Cora Alonso, Jesús. "Self-Consciousness in Shakespeare and Jonson: The Shift from Metatheatre to Metadrama." (forthcoming Ph.D U de Alcalá de Henares).

Dañobeitia Fernández, María Luisa. "Rôle-playing and Rôle-taking: A Study of *Coriolanus." Atlantis* 12.1 (1990): 25-50.

Dawson, Anthony B. *Indirections: Shakespeare and the Art of Illusion.* Toronto: U of Toronto P, 1978.

Edwards, Philip. "Person and Office in Shakespeare's Plays." *PBA* 56 (1970): 93-109.

Faas, Ekbert. *Shakespeare's Poetics.* Cambridge: Cambridge UP, 1986.\*

Frye, Northrop. "The Stage Is All the World." (Shakespeare). In Frye, *Myth and Metaphor: Selected Essays 1974-1988.* Ed. Robert D. Denham. Charlottesville: UP of Virginia, 1990. 1991. 196-211.\*

García Landa, José Ángel "Be Copy Now." In García Landa, *Vanity Fea* 24 June 2006.

<http://garciala.blogia.com/2006/062401-be-copy-now.php>

2006-07-02

\_\_\_\_\_. "Be Copy Now: Retroalimentación y dialéctica de la vida y el teatro en Shakespeare (*Henry V,* 3.1) / Be Copy Now: Dialectics and Feedback of Life and Theater in Shakespeare (*Henry V,* 3.1)" (2007 Online PDF at *Social Science Research Network* (November 2007):

<http://ssrn.com/abstract=1029284>

2007

\_\_\_\_\_. "''Be Copy Now': Retroalimentación y dialéctica de la vida y el teatro en Shakespeare (*Henry V,* 3.1)." Online PDF at *Zaguán* 24 March 2009.\*

<http://zaguan.unizar.es/record/3221>

2009

\_\_\_\_\_. "'Be Copy Now': Retroalimentación y dialéctica de la vida y el teatro en Shakespeare (*Henry V,* 3.1)." *ResearchGate* 7 June 2012.\*

<http://www.researchgate.net/publication/33419856>

2012

\_\_\_\_\_. "'Be Copy Now': Retroalimentación y dialéctica de la vida y el teatro en Shakespeare (*Henry V,* 3.1)."

<http://www.academia.edu/19600939>

2015

\_\_\_\_\_. "Nought but Shows—Music for a While." In García Landa, *Vanity Fea* 18 Dec. 2007.

<http://garciala.blogia.com/2007/121801-nought-but-shows-music-for-a-while-.php>

2008

Hubert, Judd D. *Metatheater: The Example of Shakespeare.* Lincoln: U of Nebraska P, 1991.\*

Huertas Martín, Víctor. "Filming Metatheatre in Gregory Doran's *Macbeth:* Refracting Theatrical Crises at the Turn of the Century." *Atlantis* 40.2 (Dec. 2018): 101-21.\*

<http://doi.org/10.28914/Atlantis-2018-40.2.06>

2019

Iser, Wolfgang. "The Dramatization of Double Meaning in Shakespeare's *As You Like It."* In Iser, *Prospecting: From Reader Response to Literary Anthropology.* Baltimore: Johns Hopkins UP, 1989. Pbk. 1993. 98-130.\*

Majumdar, Rohit. "Brechts Alienation-Effect and Its Theatrical Potency: A critique of Brecht’s Alienation technique with Shakespearean Parallels (December 20, 2021). Available at *SSRN.\**

<https://ssrn.com/abstract=3989768>

[http://dx.doi.org/10.2139/ssrn.3989768](http://dx.doi.org/10.2139/ssrn.3989768%20)

2022

Kott, Jan. "Prospero, or the Director: Giorgio Strehler's *The Tempest."* First trans. as "Prospero, or the Director: Giorgio Strehler's *The Tempest* (Piccolo Teatro di Milano)." Trans. Barbara Krzywicka. *Theater* 10.2 (1979): 117-22. Rev. version in *The Bottom Translation: Marlowe and Shakespeare and the Carnival Tradition.* Trans. Daniela Miedzyrzecka and Lillian Vallee. Evanston: Northwestern UP, 1987. 133-41. In *The Tempest: Critical Essays.* Ed. Patrick M. Murphy. New York; Routledge, 2001. 364-70.\*

López-Peláez Casellas, Jesús. "Metadramatization in W. Shakespeare's *Othello* and Calderon's *El médico de su honra." Proceedings of the 20th International AEDEAN Conference.* Barcelona: Universitat de Barcelona, Facultat de Filología, 1997. 491-95.\*

Marshall, Cynthia. *"Coriolanus* and the Politics of Theatrical Pleasure." In *A Companion to Shakespeare's Works: Volume 1: The Tragedies.* Ed. Richard Dutton and Jean E. Howard. Malden: Blackwell, 2003. 2006. 452-72.\*

Murray, Peter B. *Shakespeare's Imagined Persons: The Psychology of Role-Playing and Acting.* Houndmills: Macmillan, 1996.\*

Pagnini, Marcello. *Shakespeare e il paradigma della specularità.* Pisa: Pacini, 1976.

Pye, Christopher. "The Betrayal of the Gaze: Theatricality and Power in Shakespeare's *Richard II." English Literary History* 55 (1988): 575-98.

\_\_\_\_\_. "The Betrayal of the Gaze: Theatricality and Power in Shakespeare's *Richard II."* In *Postmodern Shakespeare.* Ed. Stephen Orgel and Sean Keilen. New York and London: Garland, 1999. 153-76.\*

Righter, Anne., *Shakespeare and the Idea of the Play.* London: Chatto and Windus, 1962.

\_\_\_\_\_. *Shakespeare and the Idea of the Play.* (Penguin Shakespeare Library). Harmondsworth: Penguin, 1967.\*

\_\_\_\_\_. "The World and the Stage." In Righter, *Shakespeare and the Idea of the Play.* 1962. Harmondsworth: Penguin, 1967. 59-78.\* (The Play Metaphor. Inheritance and Experiment. The New Attitude towards the Audience).

\_\_\_\_\_. "The Play Image in the Early Work of Shakespeare." In Righter, *Shakespeare and the Idea of the Play.* 1962. Harmondsworth: Penguin, 1967. 81-101.\* (Act, Scene, and Tragedy. The Legacy of the Vice. Shakespeare's Early Comedies: Shadows, Dreams, and Plays).

\_\_\_\_\_. "The Player King." In Righter, *Shakespeare and the Idea of the Play.* 1962. Harmondsworth: Penguin, 1967. 102-24.\* (The King in Jest. The Flawed Rule.).

\_\_\_\_\_. "The Power of Illusion." In Righter, *Shakespeare and the Idea of the Play.* 1962. Harmondsworth: Penguin, 1967. 125-47.\* (The Voice of the Play. Comic Deceit. *Hamlet* and the Contemporary Stage).

\_\_\_\_\_. "The Cheapening of the Stage." In Righter, *Shakespeare and the Idea of the Play.* 1962. Harmondsworth: Penguin, 1967. 148-71.\* (Pessimism and Pride. Dark Comedies and *Troilus.* Tragedies).

\_\_\_\_\_. "From Resemblance to Identity: The Final Plays." In Righter, *Shakespeare and the Idea of the Play.* 1962. Harmondsworth: Penguin, 1967. 172-86.\*

\_\_\_\_\_. (Anne Barton). "Shakespeare and the Limits of Language."*Shakespeare Survey* 24 (1971): 19-30.

\_\_\_\_\_. (Anne Barton). "Shakespeare and the Limits of Language." In *Shakespeare and the Interpretive Tradition.* Ed. Stephen Orgel and Sean Keilen. New York: Garland, 1999. 1-12.\*

Orgel, Stephen. "The Performance of Desire." In *Shakespeare: An Anthology of Criticism and Theory 1945-2000.* Ed. Russ McDonald. Oxford: Blackwell, 2003.\*

Rothwell, Kenneth S. "Representing *King Lear* on Screen: From Metatheatre to 'Metacinema'." In *Shakespeare and the Moving Image: The Plays on Film and Television.* Ed. Anthony Davies and Stanley Wells. Cambridge: Cambridge UP, 1994. 1995. 211-33.\*

Schalkwyk, David. "'She Never Told Her Love': Embodiment, Textuality, and Silence in Shakespeare's Sonnets and Plays." *Shakespeare Quarterly* 45 (1994) 381-407.

Schwarz, Murray M. "Anger, Wounds and the Forms of Theatre in *King Richard II:*  Notes for a Psychoanalytic Interpretation." In *Assays: Critical Aproaches to Medieval and Renaissance Texts.* Ed. Peggy Knapp. Pittsburgh, 1983.

Targoff, Ramie. "The Performance of Prayer: Sincerity and Theatricality in Early Modern England." *Representations* 60 (1997): 49-69. U of California P.

\_\_\_\_\_. "The Performance of Prayer: Sincerity and Theatricality in Early Modern England." In *Shakespeare and History.* Ed. Stephen Orgel and Sean Keilen. New York and London: Garland, 1999. 17-37.\*

Taylor, Michael. "Shakespeare in the Theatre (and the Theatre in Shakespeare." In Taylor, *Shakespeare Criticism in the Twentieth Century.* (Oxford Shakespeare Topics). Oxford: Oxford UP, 2001. 121-62.\*

Thomas, Miranda Fay. "Political Acts and Political Acting: Roman Gestures and *Julius Caesar." Early Modern Literary Studies.* Online at *Academia.\**

<https://www.academia.edu/30425044/>

2022

Van der Berg, Kent T. *Playhouse and Cosmos: Shakespearean Theater as Metaphor.* U of Delaware P, 1985. Online preview at Google Books:

<https://books.google.es/books?id=2z4ccslX4K4C>

2015

Van Laan, Thomas. *Role Playing in Shakespeare.* Toronto: U of Toronto P, 1978.

Viktus, Daniel J. "'Meaner Ministers': Mastery, Bondage, and Theatrical Labor in *The Tempest."* In *A Companion to Shakespeare's Works, Volume IV: The Poems, Problem Comedies, Late Plays.* Ed. Richard Dutton and Jean E. Howard. Malden: Blackwell, 2003. Pbk. 2006. 408-26.\*

Winny, James. *The Player King: A Theme of Shakespeare's Histories.* London, 1968.

Literature

Shakespeare. "Tomorrow, and Tomorrow, and Tomorrow." From *Macbeth. Poetry Foundation.\**

<https://www.poetryfoundation.org/poems-and-poets/poems/detail/56964>

2017

\_\_\_\_\_. "Our Revels Now Are Ended." From *The Tempest.* *Good Reads.\**

<http://www.goodreads.com/quotes/1936-our-revels-now-are-ended-these-our-actors-as-i>

2017

See also Shakespeare (Aesthetics).