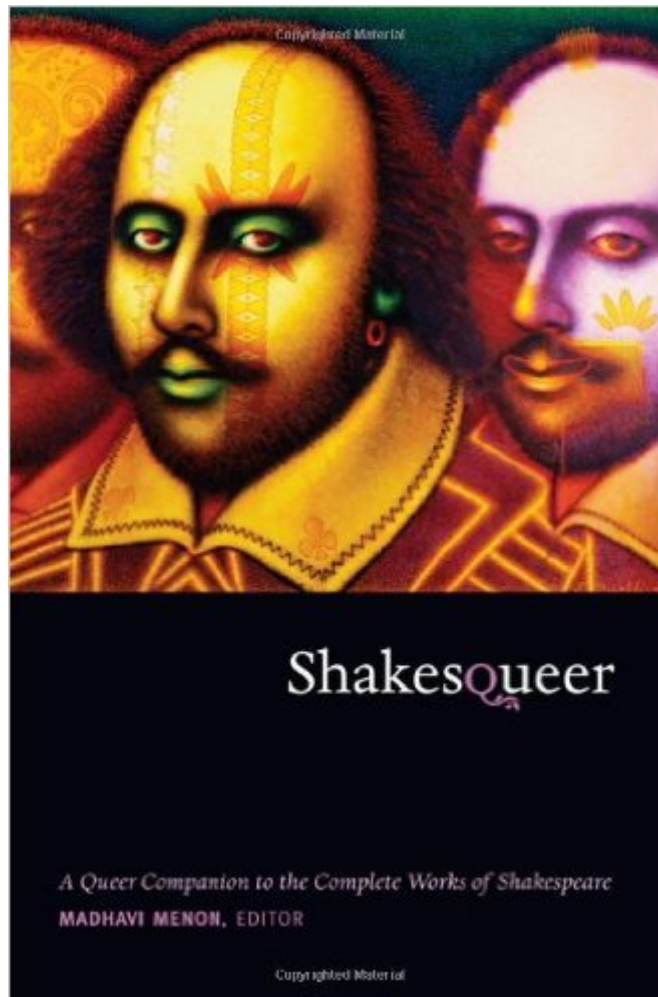


The book was found

Shakespeare: A Queer Companion To The Complete Works Of Shakespeare (Series Q)



Synopsis

Shakespeareer puts the most exciting queer theorists in conversation with the complete works of William Shakespeare. Exploring what is odd, eccentric, and unexpected in the Bard's plays and poems, these theorists highlight not only the many ways that Shakespeare can be queered but also the many ways that Shakespeare can enrich queer theory. This innovative anthology reveals an early modern playwright insistently returning to questions of language, identity, and temporality, themes central to contemporary queer theory. Since many of the contributors do not study early modern literature, Shakespeareer takes queer theory back and brings Shakespeare forward, challenging the chronological confinement of queer theory to the last two hundred years. The book also challenges conceptual certainties that have narrowly equated queerness with homosexuality. Chasing all manner of stray desires through every one of Shakespeare's plays and poems, the contributors cross temporal, animal, theoretical, and sexual boundaries with abandon. Claiming adherence to no one school of thought, the essays consider *The Winter's Tale* alongside network TV, *Hamlet* in relation to the death drive, *King John* as a history of queer theory, and *Much Ado About Nothing* in tune with a Sondheim musical. Together they expand the reach of queerness and queer critique across chronologies, methodologies, and bodies.

Contributors: Matt Bell, Amanda Berry, Daniel Boyarin, Judith Brown, Steven Bruhm, Peter Coviello, Julie Crawford, Drew Daniel, Mario DiGangi, Lee Edelman, Jason Edwards, Aranye Fradenburg, Carla Freccero, Daniel Juan Gil, Jonathan Goldberg, Jody Greene, Stephen Guy-Bray, Ellis Hanson, Sharon Holland, Cary Howie, Lynne Huffer, Barbara Johnson, Hector Kollias, James Kuzner, Arthur L. Little Jr., Philip Lorenz, Heather Love, Jeffrey Masten, Robert McRuer, Madhavi Menon, Michael Moon, Paul Morrison, Andrew Nicholls, Kevin Ohi, Patrick R. O'Malley, Ann Pellegrini, Richard Rambuss, Valerie Rohy, Bethany Schneider, Kathryn Schwarz, Laurie Shannon, Ashley T. Sheldon, Alan Sinfield, Bruce Smith, Karl Steel, Kathryn Bond Stockton, Amy Villarejo, Julian Yates

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Customer Reviews

If you still think that Queer Theory is the same as Gay and Lesbian Studies this is definitely not the book for you. You should buy this book only if you are familiar with contemporary Shakespeare Studies and non-sexual Queer Theory. Anachronistic in appearance but congruent in its logic, Madhavi Menon's *Shakesqueer* is a detailed exercise on how Queer Theory can be performed in literary studies of the English Renaissance. In this book you will not find neither deep analysis of the Shakespeare's text nor an extended theorization on the queer, but a powerful invitation to enter the obscure realm of queer thinking in action. This book covers a wide range of queer perspectives ranging from gender and performance, to disability and time. To some extent, this is a continuation to Jonathan Goldberg's *Queering the Renaissance* (Series Q)

Assigned reading in school. Did not care for the book, but the shipping was quick and the item came in condition as described by the seller. Very good service

Frustrating! I opened this book with eager anticipation, expecting insights into (pre-)gay aspects of sexuality in Shakespeare's work and life. Alas it was not to be so. "Queer theory" is apparently only peripherally related to gay studies, and the articles here are often rather tenuously connected to either Shakespeare or gayness: we find an analysis of a Doctor Who episode, for example, and a discussion of John Wilkes Booth and his brothers. Some of the titles are witty and amusing (my favorite was "Putting the Anus Back into Coriolanus"), but the contents are so mired in postmodern jargon and theory that they are likely to leave all but the specialist in queer theory mystified. "Shakesqueer" studies seem to have mushroomed from a small roundtable at the 2007 MLA convention into a popular field of study, and these essays will no doubt contribute to tenure or promotion for their authors, but the target audience is really other academic "queer theorists" (and their graduate students). If my experience is any guide, most educated general readers (gay or straight) will not find very much of interest. A personal note: I started reading this just after reading

the latest issue of Funny Times newspaper, and found myself wondering if some or all of the articles were intended to be academic parodies. Perhaps that's the essence of the postmodern: you can't tell scholarship from parody.

This book makes a good, queer companion to Richard Burt's book, *Unspeakable ShaXXXspeares* and his essay "New Shakesesqueer Cinema" in *ShUnspeakable ShaXXXspeares, Revised Edition: Queer Theory and American Kiddie Cultureakespeare the Movie*.

As an older gay man who intensely dislikes the current fashionable use of the previously derogatory word "queer" I was completely turned off by the very title of this silly conglomeration of utter piffle. There is no possibility of my ever having anything good to say about Queer Theory, and this book is a howling example of Queer Theory at its very worst. The contributors to the delinquency of this minor book obviously have a lot of time on their hands. They should be sent out into the real world and forced to come into contact with ordinary reality.

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