

MINISTERUL EDUCAȚIEI
UNIVERSITATEA „1 DECEMBRIE 1918” DIN ALBA IULIA
FACULTATEA DE ISTORIE , LITERE ȘI ȘTIINȚE ALE
EDUCAȚIEI
ȘCOALA DOCTORALĂ DE FILOLOGIE

ABSTRACT OF THE DOCTORAL THESIS
SHAKESPEARE AND SOCIAL JUSTICE; THEORETICAL
APPROACHES

A thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philology

Doctoral Supervisor,
Prof. dr. habil. Maria-Ana Tupan

PhD Candidate:
Kristina Kostova, MA

ALBA IULIA

2024

CONTENTS

INTRODUCTION	4
CHAPTER I: Shakespeare through the Lens of Contemporary Theories	
I.1. Theoretical Preliminaries	7
I.2. Deconstruction	14
I.3. New Historicism	23
I.4. Cultural Materialism	32
I.5. Feminism	34
I.5.1. Deconstruction and Gender Identity: Elaine Showalter - Representing Ophelia	34
I.5.2. The Feminists' War with Derrida: Derrida and Feminism: Recasting the Question of Woman	37
I.5.3. Shakespeare's Women in Recent Feminist Criticism: Construct and Character. Literary Tropes and Societal Expectations in Shakespeare's Heroines by Heidi Caroline Keck	39
CHAPTER II. Historicizing Shakespeare	
II.1. Historical and Cultural Contexts	45
II.1.1. Class Structure of Society in Renaissance England	46
II.1.2. Political Context	48
II.1.3. Religious Context	52
II.1.4. Ideas and Culture in Renaissance England	54
II.1.5. Gender Politics. The Position of Women in Renaissance England. Proto-feminist aspects during the English Renaissance	59
II.1.6. The Theatre in Renaissance England	66
II.1.6.1. The Reach of Dramatic Messages	67

II.1.6.2. The Theatre as a Medium 68

CHAPTER III. Theorised Approaches to Shakespearean Plays with a Focus on Social Justice

III.1. Overview 73

III.2. Interrogating autocracy in *Macbeth* and *Coriolanus* 75

III.3. Gender and Race Bias in *Othello* and *Hamlet* 92

 III.3.1. Patriarchy's Mercurial Rules 93

 III.3.2. Objectification and Pornoglossia as Forms of Abuse 101

 III.3.3. Violence Induced by Gender and Race Stereotypes in *Othello* and His Way of Doing Justice 113

 III.4. The harshness of righteousness in some of Shakespeare's dark comedies; *The Merchant of Venice* and *Measure for Measure* 115

CHAPTER IV. Teaching Shakespeare in Terms of Social Justice

IV.1. Changing Perspectives in Shakespeare's Plays 138

IV.2. The Old vs. the New: Shakespeare's Maturing Vision 139

IV.3. Democracy as Solution to Injustice Issues 145

IV.4. The Intersection between Service Learning and Shakespeare 156

IV.5. Examples of Shakespeare's Literary Works Employed in Teaching Social Justice 159

IV.6. Analysis of Results from Online Survey about the Attitudes of Students towards Social Justice Issues in Shakespeare's Plays 169

CONCLUSION 186

REFERENCES 193

Key words: Shakespeare, social justice, New Historicism, Feminist Literary Criticism, Cultural Materialism, Deconstruction

The topic of the intersection between current social justice issues and Shakespeare's plays is a riveting concept, evocative of interest in academic sense. In trying to open as many doors as possible to Shakespeare's dramatic universe and through the lens of social justice, we have employed a mix of theoretical frames in the literary analysis of several of his literary texts. Most specifically, we have employed the tenets of New Historicism, Feminist Literary Criticism, Cultural Materialism, and Deconstruction in the in-depth analysis in terms of the perspectives of social justice issues prevalent in the public discourse in the 21st century. Shakespeare was an extremely sensitive sensor of new ideas with great impact upon society. Given the complexity of his works, it is only natural that the in-depth analysis provides novelties in the findings and a permanent change of the angle of our approach. The aim has been to provide an extensive, thorough, and comprehensive new evaluation of social justice issues by using and exploring various mechanisms in different genres through comparative analysis of several Shakespearean plays. The appeal to non-literary discourses, justified by Shakespeare's encyclopaedic culture, has also lent our thesis an interdisciplinary character. The thesis is divided into four chapters corresponding to the foci of our theorized and applied approach: CHAPTER I: Shakespeare through the Lens of Contemporary Theories; CHAPTER II. Historicizing Shakespeare; CHAPTER III. Theorised Approaches to Shakespearean Plays with a Focus on Social Justice, and CHAPTER IV. Teaching Shakespeare in Terms of Social Justice.

With this analysis, we aimed to understand the mechanisms operating within a play in terms of plot and character development, functions and reactions of characters in different types of plays, the construction of characters, etc. For that purpose, it is important to direct our attention towards detailed reviews of forms of subversive actions, resistance, self-abnegation, all of them exhibited in the actions of characters and as provided in the literary texts. Such an undertaking implies the reconsideration of Shakespeare's role today, which is why the application of literary theories to texts of his plays has been executed in a way that they become part of new and renewed conversations and practices of social justice. The direction into which this undertaking is headed is clarification of the types of disproportion in power brought about by gender, race, sexual orientation, class, religious belief (or lack thereof), etc., as demonstrated in the literary

texts. The focus is on a selection of Shakespeare's plays from the late Elizabethan and early Jacobean eras. The generic kind of comedy – light or dark, which was closer to tragicomedy – was employed in the writing of *The Merchant of Venice* and *Measure for Measure*. The tragical plots characterize the more socially oriented chronicle plays (*Hamlet*, *Macbeth*), the Roman plays (e.g. *Coriolanus*), but also racially conscious tragedies such as *Othello*, *the Moor of Venice*.

In the illustration of the nature and significance of the attacks on the established system, first an understanding should ensue of the ways in which these attacks operated at the time the plays in question were written. For that purpose, the historical and cultural context in which Shakespeare and his original audience lived is reviewed. The nature and significance of the attacks on the established system are exposed by a previous elaboration of the specificities of that order, in terms of patriarchy, the position of women, racism, alterity, class, the relationship with the environment, etc. In that way, it has been asserted that historical literatures can speak to the demands of the current moment.

In the first chapter, the main theoretical preliminaries as literary critical apparatuses are presented. The poststructuralist concept deconstruction established by Jacques Derrida is presented in terms of the general sense of poststructuralism being “in opposition to inherited ways of thinking in all provinces of knowledge” and mainly aimed at undertaking to “destabilize”, “undermine”, and “subvert” what is recognized as fundamental beliefs in “traditional modes of discourse in Western civilization” (Abrams, p.239). A deconstructive literary analysis of a Shakespearean play is explained as revolving around reading of the literary text in which potential meanings are explored. Such a reading is explained to focus not only on identifying binary oppositions, but also and especially on deconstructing them in ways that displace and reassert the two terms of the binary opposition within the non-hierarchical relationship of difference.

Since the aim of this paper is to provide an in-depth analysis of several Shakespearean plays in terms of prevalent social justice issues which would uncover a new perspective on Shakespeare's relevance and responsibility to the real world today, the delineation of the historical background makes up a considerable portion in such an attempt. The theory of New Historicism has been sensibly selected as the primary theoretical tool by which an examination has been carried out of the literary texts of the chosen Shakespearean plays, their relationship with the cultural system in which they were primarily written, as well as the cultural system in

which they are produced nowadays. New Historicists believe that “it makes no sense to separate literary texts from the social context around them because such texts are the product of complex social exchanges or negotiations” (Booker 138). A large part of this paper has been based on the prolific literary creation of Stephen Greenblatt, the literary critic who established New Historicism as an approach to literary criticism that mandates the interpretation of literature in terms of the milieu from which it emerged.

Another important literary critical theory which provided a solid structure for analysis of literary texts and is often combined with or even built upon aspects of New Historicism is Cultural Materialism. Cultural Materialism is applied to a literary text by reading the text in a manner which allows to make up for its past, i.e. the context of the exploitation from which it arose. The emphasis is on those elements in the present transmission and contextualization of the work that caused that past to be lost.

In the analysis of the prevalence of topics connected to social justice issues in Shakespearean drama, it has been important to turn to feminist literary criticism, since social justice is intrinsically connected with feminism as a movement. The apparatus of feminist literary criticism was specified through the Elaine Showalter’s approach in representation of a female character and the analysis of important gender and femaleness issues as supplied in her essay “Representing Ophelia: women, madness, and the responsibilities of feminist criticism”. The treatment of gender identity in Showalter’s analysis is profound and extensive. Showalter turns to French feminist theory according to which the feminine in patriarchal discourse can only be represented as madness, incoherence, fluidity, or silence. The many different representations of the character of Ophelia in Shakespeare’s *Hamlet* are viewed as demonstrating the ideological specificities of the period in which they were made, emerging as discussions between the main and the feminist stances in times of gender crisis and redefinition. Showalter maintains that the multitude of representations allows for the experiencing of Ophelia in an appropriate fashion, depending on the lens through which she is perceived, thus identifying subversive elements against the patriarchy,

Another feminist outlook analysed in this dissertation was the compilation of responses by feminist theorists to Derrida’s work, in particular to the issues of gender, identity, and the construction of the subject. A lot of dilemmas are opened with the reopening of the question of woman by Derrida, for which the stances of feminist authors such as Rawlinson, Gallop, Feder and Zakin are taken into consideration. Reading Derrida in an attempt to investigate women’s

questions provides new perspectives of female characters and the recognition of their subversive potential.

Shakespeare's women in recent feminist criticism are taken into consideration through the outlook of Heidi Caroline Keck, who attempts to find the occurrences in which the female characters in Shakespeare's plays break stereotypes and provide for the feminine experience. This is an examination of the challenges and expectations society poses to women. The specificities of female experiences is sought for in literary and performance analysis, but also exposed in the treatment of characters as three-dimensional people, thus ensuring the plays' relevance nowadays.

In the second chapter, the circumstances in which Shakespeare's plays were being written are taken into consideration, especially in casting light on certain aspects of the plays which might seem unclear or illogical. The forms and manners of subversion are detected and delineated as those structures possessing undermining power against the dominant patriarchal forms. Dramatic performances did not include openly specific information about English society; however such pieces of information were reproduced through dramatic characters and actions. The reading and re-reading of the well-known plays by Shakespeare, as well as their setting in a new light, has uncovered subtle attacks on the established order. To expose those attacks, the specificities of that established order have been elaborated, especially in terms of patriarchy, the position of women, racism, alterity, class, etc.

The historical and cultural contexts in which Shakespeare's plays were written are elaborated in terms of the class structure of society in Renaissance England, the political and religious contexts, and in terms of the prevalent ideas and culture. In terms of gender politics, the position of women in Renaissance England and the proto-feminist aspects are reviewed as important. Even though women were considered as lesser than men, that gender-based discrimination did not reach women of higher social circles. An especially important specific of Shakespeare's England was that it was lead by Elizabeth I, whose silent actions testify to her willingness to impose gender tolerance and inclusiveness for women. Dusi's conclusion from *Shakespeare and the Nature of Women* has been taken as a staple in this dissertation – that the period of Elizabeth I's reign was characterized by a feminist spirit, long before feminism developed as a movement and thought.

Exploring the power of the theatre has been of special interest to this dissertation. By discovering the reach of dramatic messages and analysing the theatre's power as a medium, the

influence of Shakespeare as a public opinion creator is better explained. Drama in Shakespearean times had the status of a ubiquitous social landmark and signifier of cultural identity. The range of dramatic messages and the impact of the dramas were enormous. Theatre was, amongst other things a type of a medium through which public opinion was created. Discussions on important social issues were made via theatre, therefore in this dissertation it is considered as a specific media tool which shaped and reflected society and social change.

In the third chapter, the literary critical apparatuses were applied to specific parts of the selected literary texts from Shakespeare's plays, and through the prism of social justice issues. Since there are clear distinctions in the treatment of the social issues and especially in terms of their interpretation and final resolutions which are based on genre, the analysis of the plays in terms of different social issues has been carried out in two segments. The first segment is devoted to the tragedies of the selected corpus, which include *Hamlet*, *Macbeth*, *Othello*, and *Coriolanus*, whereas the second segment is focused on the problem plays *The Merchant of Venice* and *Measure for Measure*.

In literary critical theory tragedies are habitually associated with the so-called masculine principles and masculine values, which are predominant in the patriarchy as a ruling concept deeply embedded in the culture and day and age of Shakespeare, as well as nowadays. It is because of that reason that tragedies, and especially Shakespearean tragedies, most often revolve around depictions of power and its usage and wielding by, most often, male characters. Shakespeare's works are known for having the capacity to serve as a "political mirror" in confronting the audiences with important societal issues, as well as drawing attention to their subversive dimensions.

The subversive potential of the plays that have been subjected to analysis in this dissertation has been seen in their potential to open debates about what was witnessed by the audiences. That was done with *Macbeth* and *Coriolanus*, which have been explored in terms of the demonstrated regard toward power, democracy and/or autocracy, especially within the behaviours and attitudes of the eponymous characters. In line with the views of New Historicism, these plays have been viewed not only through the lens of their relevance to the political situation about which and in which they were originally written, but also considering their significance in the new contexts in which they are performed and/or read. Shakespeare's plays have been viewed as dangerously undermining to authorities in the 20th century, whether it was in Nazi Germany or later in the USSR and the countries adjacent to the Communist

Regime, which were “behind the Iron Curtain.” The existence of the so-called Living-Room Theatre in former Czechoslovakia was given as proof of the conspicuous nature of Macbeth’s undermining capacities.

In his plays, Shakespeare threads the action toward a solution to the difficulties posed by the autocratic rule of the tyrant. The audience witnesses the mechanisms of autocracy in the behaviour of the autocrats on stage, as well as the affected populace represented in the characters surrounding the autocrat. Through selected excerpts from *Macbeth* and *Coriolanus*, the many dimensions of autocracy and the mechanisms to deal with it are analysed and presented in the application of the literary critical theories.

The literary texts of *Othello* and *Hamlet* have been explored in terms of gender and race bias. Shakespeare recognizes the immutable structures of patriarchy which virtually force women into servility and submissiveness, thus exposing them to abuse in the private and in the public realms. The nuances and occurrences of such abuse have been explored in different dimensions in the tragedies *Hamlet* and *Othello*, in the behaviour of both the victim (Ophelia and Desdemona respectively) and the abuser (Hamlet and Othello). The patriarchy’s mercurial rules and the impossibility of fulfilling them have been analysed in both *Othello* and *Hamlet*. The analysis has shown that by putting Desdemona and Ophelia in a position of making an impossible choice to comply with the patriarchy’s inequitable, unreasonable rules, Shakespeare unsettles the elementary principles of a system which victimizes women and exposes them to various forms of abuse and violence. In the uncovering of the debasement of the personalities of the male characters and the emphasis on the fundamental female obligation to obey them, lies the ingeniousness of Shakespeare’s sophisticated, yet effective undermining of the patriarchal principles.

A more subtle manner of abuse directed at female characters is delineated in the identification of their objectification and exposure to offensive, vulgar language and pornoglossia, which is illustrated through examples from the literary texts of *Othello* and *Hamlet*. Both Desdemona and Ophelia are victims of such verbal abuse. The women in these tragedies are commonly objectified, insulted, and instrumentalized in a manner in which ultimately the power of the patriarchy is exerted unequivocally and expediently. Shakespeare’s portrayal of intimate partner abuse provides for the genuine essence of its intensification in both the abuser and the abused party, whose behaviours, responses, and attributes are detailed with a meticulous accuracy.

The utter violence induced by gender and race stereotypes in *Othello* was unavoidable in this analysis. The literary text has been found to abound in evidence which directs toward Othello's inherent tendency to perpetrate violence. Certain excerpts from the literary texts are analysed as providing the reason for Othello's violent nature in his potential and quite possible PTSD. Though Othello's mind is poisoned by Iago about Desdemona's alleged infidelity, the analysis has shown that the responsibility for committing the murder of Desdemona falls completely on Othello's shoulders.

The application of literary critical theories in this dissertation has been explored in terms of the genre of comedies, specifically the so-called dark comedies or problem plays. In these plays, the presented contradictions are not resolved in ways which are expected in genres such as comedy or tragedy. The dark comedies which have been the subject of literary critical exploration are *Measure for Measure* and *The Merchant of Venice*. These are both plays which end in marriages, which by itself should be considered as a happy occurrence, yet in these plays the marital related conclusion does not bespeak pure merriment. The analysis has focused mainly on the dichotomy of justice and injustice. The seemingly simple, straight-forward term "justice" has been examined and reassessed, whereas the tensions that exist between them have been reevaluated within the context that conceives social justice as the elementary outlook towards the texts. Through the literary analysis of the literary texts of the two plays, justice is deconstructed, with neither of the dichotomy justice-injustice perceived as dominant. Justice has not been restored, since the persistent taste of injustice remains bitter for all who witness the settlements of the trials in the two plays. What constitutes justice for one party is perceived as injustice by another. Justice has been deconstructed, while the elements of societal injustice have become even more conspicuous. A nuanced and complex depiction is provided, which highlights the deconstruction of justice in a poignant manner. New paths are taken in the literary criticism of the given literary texts, which reflect the manners in which society constructs and deconstructs the principles of justice and injustice.

The fourth chapter is focused on the intricacies of teaching Shakespeare in terms of social justice. The chapter is focused on the connection between Shakespeare and education, in terms of the literary critical theories all through the prism of social justice. An important dimension of this exploration is the focus on the proof of how Shakespeare's perspectives and attitudes towards the world gradually change as his playwrighting progresses, encompassing the new worldview and discoveries of the Renaissance whilst deserting the beliefs of the Medieval times. Through the analysis of specific excerpts from many of his plays, especially the later

ones, it has been illustrated how Shakespeare presents novel scientific thought, but not as immovable colossus of truth, but, in the manner of a true intellectual, as a blend of precariousness and contradictions which motivate thought and reflection.

Another riveting aspect of the exploration of Shakespeare's developing and gradually more progressive attitudes is the unequivocal interest in democracy as solution to injustice issues. Though Shakespeare's individual viewpoints have never been confirmed, it remains a fact that the ideas and attitudes expressed in his writing are illustrative of a governing which revolves around the will of the people. What this analysis shows is that those democratic ideas expressed in Shakespeare's plays have been considered so dangerous by autocrats in the 20th century, so much so that during Hitler's regime, the literary text of *Coriolanus* was changed to suit the Nazi's propaganda, whereas Stalin banned the performances of *Hamlet* altogether.

While focusing on teaching Shakespeare and social justice, the intersection between service-learning and Shakespeare has arisen as important for examination. Several examples of service-learning in the process of teaching Shakespeare have been provided.

Other examples provided have been those of Shakespeare's literary works employed in teaching social justice. Segments of several volumes dedicated to this particular intersection have been selected for illustration in this dissertation.

For the purpose of this dissertation, an online survey was conducted by which the attitudes of students towards social justice issues in Shakespeare's plays were analysed. The survey targeted students from the Department of English Language and Literature at the Faculty of Philology at the "Goce Delchev" University in Shtip, North Macedonia. The survey provides insightful data on the students' perceptions and attitudes towards the integration of social justice themes in the study of Shakespeare's works. The findings reveal a significant recognition of social justice issues, and a majority of the participants acknowledged the relevance of Shakespeare's themes of power, privilege, and inequality in contemporary society.

The enduring power of Shakespeare's work to engage with and illuminate issues of social justice has been reaffirmed in this dissertation. By situating Shakespeare's plays within the broader context of social justice, the timeless relevance of his work has been honoured, and a contribution has been made to the ongoing discourse on literature as a catalyst for change. This dissertation serves as a testament to the power of Shakespearean drama to provoke thought, inspire action, and drive the quest for a more equitable world.

CONCLUSION

What one can conclude from reading Gary Taylor's book, *Reinventing Shakespeare: A Cultural History from the Restoration to the Present* (1990), is that postmodernist approaches to Shakespeare differ from predecessors in that they are undertaken through the lens of some theory, proceeding through conceptualization. None of the numerous theoretical schools that emerged in the postwar period failed to include Shakespeare in their compass. We may even say that they turned to Shakespeare to test their explanatory potential. No wonder we felt motivated in opting for a theorised reading while trying to identify the contemporary relevance of Shakespeare's treatment of the theme of justice. The impressive amount of studies in Shakespeare published since the middle of the last century prove that Shakespeare speaks to our world in matters of vital importance to the human condition, such as justice and, implicitly, human rights.

Our research has also a pragmatic finality, as the topic of justice has a justified place in the curriculum of a society-oriented education, supported by the new concept of service-learning.

Numerous potential directions for future research emerge from the findings and analyses in this dissertation, all of which could further explore the intersection between Shakespearean drama and social justice issues. In terms of applying literary critical theories to Shakespeare's texts, a more detailed approach from the perspective of post-colonial criticism, queer theory and eco-criticism can be taken into consideration. Those approaches would involve the examination of themes like colonialism and imperialism, issues of race, identity, power dynamics; representation of sexuality, gender fluidity and non-normative identities; as well as nature, ecology, and human-environment relationships and their relevance to current environmental issues. These literary critic analyses could expand on comparisons between Shakespeare's treatment of social justice issues with that of other of his contemporary playwrights, such as Marlowe, Jonson, or Webster, but also a comparison with the plays influenced by Shakespeare, written by modern-day authors, such as Tom Stoppard, Edward Bond, etc. Future research could also adopt interdisciplinary approaches, integrating insights from sociology, anthropology, and political science to further understand the social and political dimensions of Shakespeare's plays.

Relating to the pedagogical implications discussed in this dissertation, analyses and studies could be performed in the education processes in different educational institutions and systems, which would delineate the impact of integrating Shakespeare's drama into social justice

education. Such research could also be implemented in critical thinking skills development through literature, as well as the enhancement of functional and media literacy. In terms of media literacy, the research can expand on the usage of new media and digital channels and mechanisms to spread and analyse and further reevaluation of his works, as their literary texts are made more easily accessible to contemporary audiences

The enduring power of Shakespeare's work to engage with and illuminate issues of social justice has been reaffirmed in this dissertation. By situating Shakespeare's plays within the broader context of social justice, the timeless relevance of his work has been honoured, and a contribution has been made to the ongoing discourse on literature as a catalyst for change. This dissertation serves as a testament to the power of Shakespearean drama to provoke thought, inspire action, and drive the quest for a more equitable world.

REFERENCES

Shakespeare's plays from the corpus:

Shakespeare, William. *Hamlet*. Folger Shakespeare Library
<https://www.folger.edu/explore/shakespeares-works/hamlet/read/> (Retrieved July, 2023)

Shakespeare, William. *Othello*. Folger Shakespeare Library
<https://www.folger.edu/explore/shakespeares-works/othello/read/> (Retrieved July, 2023)

Shakespeare, William. *Macbeth*. Folger Shakespeare Library
<https://www.folger.edu/explore/shakespeares-works/macbeth/read/> (Retrieved July, 2023)

Shakespeare, William. *Coriolanus*. Folger Shakespeare Library
<https://www.folger.edu/explore/shakespeares-works/coriolanus/read/> (Retrieved July, 2023)

Shakespeare, William. *The Merchant of Venice*. Folger Shakespeare Library.
<https://www.folger.edu/explore/shakespeares-works/the-merchant-of-venice/read/> (Retrieved March, 2024)

Shakespeare, William. *Measure for Measure*. Folger Shakespeare Library.
<https://www.folger.edu/explore/shakespeares-works/measure-for-measure/>
Retrieved March, 2024

Secondary Sources:

Abrams, M. H. *A Glossary of Literary Terms*, Heinle and Heinle, USA, 1999

Agrippa, Henricus Cornelius. *Declamation on the Nobility and Preeminence of the Female Sex*. Translated and edited by Albert Rabil, Jr. Chicago: University of Chicago Press: 1996.

Arendt, Hannah. *On violence*. New York: Harcourt Brace. 1970

Bate, Jonathan. *Soul of the Age: A Biography of the Mind of William Shakespeare*. Random House Publishing Group. 2010

Bennett, A., Royle, N. *An Introduction to Literature, Criticism and Theory*, 3rd Ed., Pearson Longman, 2005

Benson, Pamela Joseph. *The Invention of Renaissance Woman: The Challenge of Female Independence in the Literature and Thought of Italy and England*. University Park: Pennsylvania State University Press, 1992.

Bevington, David M., ed. *The Complete Works of Shakespeare*. USA: Scott, Foresman and Company, 1980

-----, *Shakespeare and Biography*. Oxford University Press. 2010.

-----, *Shakespeare's Ideas: More Things in Heaven and Earth*. Wiley-Blackwell. 2008

Booker, Keith M. *A Practical Introduction to Literary Theory and Criticism*. Longman 1996.

Brooke, T., Shaaber, M.A. *A Literary History of England, Volume II, The Renaissance*. London: Routledge & Kegan Paul Ltd, 1972.

Cahn, Victor L. *Shakespeare the Playwright: A Companion to The Complete Tragedies, Histories, Comedies and Romances*. Praeger. 1996

Cetera-Włodarczyk, Anna, Hope, Jonathan & Włodarczyk, Jarosław. Unsphered, Disorbed, Decentred: Shakespeare's Astronomical Imagination, *Shakespeare*, 17:4, 400-427, DOI: 10.1080/17450918.2021.1968478. 2021

Chambers, Edmund K. *Notes on the History of the Revels Office Under the Tudors*. London: A. H. Bullen, 1906.

Cleaver, Robert. *A Godly Forme of Hovsehold Government for the Ordering of Priuate Families, According to the Direction of Gods Word* (London: Printed by Thomas Creede for Thomas Man, 1603)

Cowell, Pattie. "Practicing Democracy: Early American Authors in Twenty-first Century Communities." *Early American Literature* 40: 363-69. 2005

Cox, Jeffrey N. Larry, Reynolds J. *New Historical Literary Study: Essays on Reproducing Texts, Representing History*. Princeton UP 1993.

Crane, Mary Thomas. *Losing Touch with Nature: Literature and the New Science in Sixteenth-Century England*. Johns Hopkins University Press. 2014.

Cushman, Ellen. "The Public Intellectual, Service Learning and Activist Research." *College English* 61:328-36. 1999

Derrida, Jacques. *Acts of Literature*. Edited by Attridge, D. New York: Routledge. 1992

Derrida, J. and Caputo, John D. *Deconstruction in a Nutshell: A Conversation with Jacques Derrida*. New York: Fordham University Press. 1997

-----, *Dissemination*. Edited and translated by Johnson, B. The University of Chicago Press. 1981

-----, *Limited Inc*. Edited by Graff, G. Evanston: Northwestern University Press. 1993

-----, *Margins of Philosophy*. Translated by Bass, A. University of Chicago Press. 1982

-----, *Of Grammatology*. Translated by Spivak, G. C. Baltimore: Johns Hopkins University Press. 1976

-----, *Positions*. Translated by Bass, A. The University of Chicago Press. 1981

-----, *Writing and Difference*. Translated by Bass, A. London: Routledge. 1978

Dollimore, Johnatan. Sinfield, Adam. Ed. *Political Shakespeare: Essays in Cultural Materialism*. Ithaca and London. Cornell University Press. 1985

-----, Sinfield, Adam. Ed. *Political Shakespeare: New Essays in Cultural Materialism*. London: Cornell University Press. 1991

Donaldson, Mark-Allan. *The Ptolemaic System and the Ramifications of Hierarchical Thinking; The Impact of Medieval Literature*. City University of New York. 2016

- Drakakis, John. *Shakespearean Tragedy*. New York: Addison Wesley Longman Inc., 1992.
- Dusinberre, Juliet. *Shakespeare and the Nature of Women*. London: Macmillan, 1975.
- Eagleton, Terry. *Criticism and Ideology*. London: Verso. 1976
- Eklund, Hillary. Hyman, Wendy Beth. *Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now*. Edinburgh University Press. 2022
- Elliot, Natalie. Shakespeare's Worlds of Science. *The New Atlantis*. 2018
- Feder, Ellen K., Rawlinson, Mary C., Zakin, Emily. Ed. *Derrida and Feminism: Recasting the Question of Woman*. London: Routledge. 1997
- Fish, Tom, and Perkins, Jennifer..”New Historicism”. The Literary Criticism. Web
- Fletcher, Anthony. *Gender, Sex, and Subordination in England 1500-1800*. New Haven and London: Yale University Press, 1995.
- Ford, Boris. *The Age of Shakespeare, Volume 2 of The New Pelican Guide to English Literature*. London: Penguin Books, 1982.
- Ford, Derek R. *Politics and pedagogy in the "post-truth" era: Insurgent philosophy and praxis*. Bloomsbury Academic. 2019
- Forgeng, Jeffrey L., *Daily life in Elizabethan England – 2nd Edition*. Greenwood Press. USA: Santa Barbara, California, 2010
- Freire, Paulo. *Education for Critical Consciousness*. Continuum. 1974
- .. *Pedagogy of the Oppressed*. Continuum. 1970
- Frye, Northrop. *The Myth of Deliverance*. Brighton: The Harvester Press. 1983
- Garbus, Julia. “Service-Learning, 1902.” *College English* 64, no. 5: 547-565. 2002
- Gelmon, S. B., Holland, A., Driscoll, A., Spring, A., & Kerrigan, S. *Assessing service-learning and civic engagement: Principles and techniques*. Providence, RI: Campus Compact. 2001
- González De Lara, Yadira. “The Secret of Venetian Success: A Public-Order, Reputation-Based Institution.” *European Review of Economic History*, vol. 12, no. 3, 2008, pp. 247–285. JSTOR, www.jstor.org/stable/41378480.

Grafton, Anthony, Most, Glen W. and Settis, Salvatore (Eds.) *The Classical Tradition*. Cambridge: Harvard University Press, 2010. Print.

Green, Juana. "The Sempster's Wares: Merchandising and Marrying in the Fair Maid of the Exchange (1607)." *Renaissance Quarterly* 53.4. 2000

Greenblatt, Stephen. *Shakespearean Negotiation: The Circulation of Social Energy in Renaissance England*. Oxford UP 1990.

-----, *Renaissance Self-Fashioning: From More to Shakespeare*. University of Chicago Press. 2005

-----, *Representing the English Renaissance*. University of California Press. 1988

-----, *Will In The World: How Shakespeare Became Shakespeare*. Bodley Head. 2014

Gregor, Keith, Ed. *Shakespeare and Tyranny: Regimes of Reading in Europe and Beyond*. Cambridge Scholars Publishing. 2014

Guerin, W. L., Labor, E., Morgan, L., Reesman, J. C., Willingham, J.R. *A Handbook of Critical Approaches to Literature*. New York: Oxford University Press, Inc., 1998.

Hart, Roger. *English Life in Tudor Times*. London: Wayland Publishers, 1972.

Hexter, J.T. "The English Aristocracy, Its Crises, and the English Revolution, 1558-1640." *The Journal of British Studies* 8.1. 1968

Hooks, Bell. *Teaching Community: A Pedagogy of Hope*. Routledge. 2003

Jardine, Lisa. *Reading Shakespeare Historically* London: Routledge. 1996

-----, *Still Harping on Daughters: Women and Drama in the Age of Shakespeare*. Hertfordshire: The Harvester Press Limited, 1983.

Jordan, Constance. *Renaissance Feminism: Literary Texts and Political Models*. Ithaca, NY: Cornell University Press, 1990.

Kahn, Coppelia. *Roman Shakespeare: Warriors, Wounds, and Women*. New York: Routledge. 1997

Kalsem, Kristin and Williams, Verna L. *Social Justice Feminism*, 18 *UCLA WOMEN'S L.J.* 131 (2010).

Karapetyan, Tatevik, S. "Procedural Law in The Merchant of Venice" *International Journal on Studies in English Language and Literature*. Vol.8 No.9, 2020, pp.22-31
<https://doi.org/10.20431/2347-3134.0809003>

Kennedy, Geoff. "Digger Radicalism and Agrarian Capitalism." *Historical Materialism* 14.3. 2006

Kott, Jan. *Shakespeare, Our Contemporary*. Doubleday. 2015.

Levin, Carole. *The Reign of Elizabeth I*. Palgrave Macmillan, 2002.

Lowry, Todd S. "The Agricultural Foundation of the Seventeenth Century Oeconomy." *The History of Political Economy* 35. 2003

Mann, David. *Shakespeare's Women: Performance and Conception*. Cambridge: Cambridge UP, 2008.

Mazzio, Carla. "Shakespeare and Science, c. 1600." *South Central Review*, vol. 26 no. 1, 2009, p. 1-23. Project MUSE, <https://doi.org/10.1353/scr.0.0044>.

McQuail, Denis. *McQuail's Mass Communication Theory*. London: Sage Publications Ltd., 2005.

Mendel, Arthur. P. "Shakespeare and Socialist Humanism." *Slavic Review* Vol. 30, No. 4, Dec., 1971, pp. 733-747, <https://doi.org/10.2307/2493845>

Milford, Humphrey. *Shakespeare's England. An Account of the Life and Manners of His Age. Volume I*. Oxford University Press Clarendon Press Oxford 1916

Miola, Robert. *Shakespeare's Rome*. Cambridge: University Press. 1983

Montrose, Louis A. *Professing the Renaissance: The Poetics and Politics of Culture. The New Historicism*. Ed. Veenser, H. Aram. Routledge 1989, 15-36.

Ngugi, James [Ngũgĩ wa Thiong'o], Henry Owuor-Anyumba, and Taban lo Liyong. 1972. "On the Abolition of the English Department." In *Homecoming: Essays on African and Caribbean Literature, Culture, and Politics*, ed. James Ngugi. London: Heinemann. 145-50.

O'Dair, Sharon, Francisco, Timothy (Ed.) *Shakespeare and the 99%: Literary Studies, the Profession, and the Production of Inequity*. Palgrave Macmillan. 2019.

Parker, P., Hartman, G. H., *Shakespeare and the Question of Theory*. London: Methuen, Inc., 1985.

Plain, G., Sellers, S., *A History of Feminist Literary Criticism*. Cambridge; Cambridge University Press, 2007.

Prochazka, Martin. "Shakespeare and the Czech Resistance". *Shakespeare: World Views*. Heather Kerr, et al, eds. Newark: U of Delaware P; London: Associated University Presses, 1996.

Rackin, Phyllis. *Shakespeare and Women*. New York: Oxford University Press Inc., 2005.

Robin, Diana Maury. Larsen, Anne R. Levin, Carole. Ed. *Encyclopedia of Women in the Renaissance: Italy, France, and England*. Santa Barbara, CA: ABC-CLIO, 2007.

Rohmann, Chris. *A World of Ideas: A Dictionary of Important Theories, Concepts, Beliefs, and Thinkers*. New York: The Ballantine Publishing Group. 1999. Print.

Ruiter, David (Ed.) *The Arden Research Handbook of Shakespeare and Social Justice*. Bloomsbury Publishing. 2021.

Ruthven, K. K. *Feminist Literary Studies: An Introduction*. Cambridge: Cambridge University Press, 1984.

Sagar, Sunil. Ed. *Approaching Shakespeare through Literary Theory and Adaptations*. Rajkot: Saurashtra University. 2017

Schlaberg, Christopher. *The Work of Literature in an Age of Post-Truth*. Bloomsbury Academic. 2018.

Sokol, B. J. and Mary Sokol. *Shakespeare, Law, and Marriage*. Cambridge: Cambridge UP, 2003.

Solomon, R. C. *Continental Philosophy since 1750: The Rise and Fall of the Self*. Oxford University Press. 1988

Stone, Lawrence. "Marriage Among the English Nobility in the Sixteenth and Seventeenth Centuries." *Comparative Studies in Society and History* 3.2. 1961

Stoppard, Tom. *Doggs Hamlet, Cahoot's Macbeth*. London: Faber, 1980

Thompson, Ayanna. Turchi, Laura (Ed.) *Teaching Shakespeare with a Purpose: A Student-Centred Approach*. Bloomsbury. 2016.

Tyson, Louis. *Critical Theory Today – A User Friendly Guide*. New York and London, 1999. Print.

Vaughan, Virginia Mason. *Othello: a contextual history*, (Cambridge: Cambridge University Press, 1994), p.71

Vives, Juan Luis. *The Instruction of a Christen Woman*. Edited by Virginia Walcott Beauchamp, Elizabeth H. Hageman, and Margaret Mikesell. Urbana and Chicago: University of Illinois Press, 2002

Wells, Stanley. *Shakespeare for All Time*. Oxford University Press. 2003.

West, D. *An Introduction to Continental Philosophy*. London: Polity Press. 1996

Williams, Raymond, *Keywords*. New York: Oxford University Press, 1979.

-----.,. *Culture and Society: 1780-1950*. London: Chatto, 1958.

-----.,. *Marxism and Literature*. New York: Oxford University Press, 1977.

Woolfreys, Julian. *Introducing Literary Theories – A Guide and Glossary*. Atlantic. New Dehli : 2001. Print

Young, Bruce W. *Family Life in the Age of Shakespeare*. Westport, Connecticut: Greenwood Press, 2008.

Literature in Macedonian:

Andreevski, Zivko. *Life with mas-media*. Skopje: Ljuboten. 1995

Gruevski, Tome. *Communications and culture*. Skopje: Studentski zbor. 2004

Koshka-Hot, Rajna. *English Drama: Renaissance, Modernity, Feminist Theory*. Skopje: BIGOSS, 2007

Koshka Hot, R. Srbinovska, S. Bojadzievska, M. *Feminism and Gender: A Lexicon*. Skopje: Sigmapres, 2010.

e-literature:

“A godly forme of houshold government for the ordering of priuate families, according to the direction of Gods word : wherunto is adioyned in a more particular manner, the seuerall duties of the husband towards his wife, and the wiues dutie towards her husband, the parents dutie towards their children, and the childrens towards their parents, the maisters dutie towards his seruants, and also the seruants duty towards their maisters / first gathered by R.C.; and now newly perused, amended and augmented by Iohn Dod and Robert Cleuer.” In the digital collection [Early English Books Online](https://name.umdl.umich.edu/A67866.0001.001). <https://name.umdl.umich.edu/A67866.0001.001>. University of Michigan Library Digital Collections. Accessed November 24, 2024.

"James I | King of England and Scotland." Encyclopedia Britannica Online. Encyclopedia Britannica. Web. Retrieved 5 June. 2023

“The Norton Anthology of English Literature - W. W. Norton & Company”. [wwnorton.com](http://www.wwnorton.com). https://www.wwnorton.com/college/english/nael/17century/topic_1/godlydod.htm Retrieved 12.05.2022

Boorman, S.C. *Human Conflict in Shakespeare*. London & New York: Routledge & K. Paul, 1987. Kindle Edition of Routledge Library Editions: Study of Shakespeare, 2021 <https://www.amazon.com/Conflict-Shakespeare-Routledge-Library-Editions-ebook/dp/B08PKL8QSV>
Retrieved 30 Jun.2022

Brown, Henry. *Shakespeare's patrons & other essays*. London: J. M. Dent & sons, 1912. Shakespeare Online. Retrieved 20 Aug. 2009. (31 May 2022) < <http://www.shakespeare-online.com/biography/patronjames.html> >.

Camati, Anna Stegh. “Textual Appropriation: Totalitarian Violence in Shakespeare’s *Macbeth* and Tom Stoppard’s *Cahoot’s Macbeth*” in *Ilha do Desterro* 4. 2008 [Online]. Available: <https://www.researchgate.net/publication/49617370> [Retrieved 2012, March 12].

Camden, C. On Ophelia's Madness. *Shakespeare Quarterly*, 15(2), 247–255. 1964
<https://doi.org/10.2307/2867895> Retrieved 30 Jun. 2022

“Contarini's Commonwealth and Government of Venice, Translated by Lewkenor.” The British Library, The British Library, 15 Jan. 2016, www.bl.uk/collection-items/contarinis-commonwealth-and-government-of-venice-translated-by-lewkenor.

Das, Pragati. “Shakespeare's Representation of Women in his Tragedies.” *Prime University Journal*, ISSN: (1995). Vol.6, 2: 37-56. 2012. Retrieved on Web: 3 Jan. 2014

Greenblatt, Stephen. “Murdering Peasants: Status, Genre, and the Representation of Rebellion.” *Representations*, no. 1, 1983, pp. 1–29. JSTOR, <https://doi.org/10.2307/3043757>. Retrieved 30 Jun. 2022.

Keck, Heidi Caroline. *Construct and Character: Literary Tropes and Societal Expectations in Shakespeare's Heroines*.
<https://hdl.handle.net/2104/10564>
2019 (Retrieved 5.7.2022)

Luiggi, Christina M. ""She May Strew Dangerous Conjectures": The Political Sedition and Social Potency of Hamlet's Ophelia," *Selected Papers of the Ohio Valley Shakespeare Conference*: Vol. 9, Article 6. 2016
Retrieved on: <http://ideaexchange.uakron.edu/spovsc/vol9/iss1/6> Retrieved 1 Jul. 2023

Mack, Elizabeth. *The Malleus Maleficarum and King James: Defining Witchcraft*
<http://journals.chapman.edu/ojs/index.php/VocesNovae/article/viewFile/12/102>
2009 (Retrieved 12.05.2022)