

Speechless
Dialect

*Shakespeare's
Open Silences*

Philip C. McGuire

Speechless Dialect Shakespeares Open Silences

Xiaolong Qi



Speechless Dialect Shakespeares Open Silences:

Speechless Dialect Philip C. McGuire, 1985

Gender and Performance in Shakespeare's Problem Comedies

David F. McCandless, 1997-12-22 This is exactly the kind of work with its synthesis of theory close reading and deconstructive performance criticism that many of us in the profession have been looking for Joel B Altman University of California Berkeley McCandless's book represents an inventive and illuminating account that not only produces a theoretically activated text but also explores a range of options for staging it turning theoretical into theatrical meanings Barbara Hodgdon Drake University The writing is clear snappy wonderfully informed with a vivid and experienced theatrical imagination a book that taught me a good deal about the problem comedies especially from the vantage point of performance though the insights into

performance are fully and incisively integrated with and they richly illuminate formal thematic and psychological vantage points on the play Richard P Wheeler University of Illinois Composed at a critical moment in English history All's Well That Ends Well Measure for Measure and Troilus and Cressida Shakespeare's problem plays dramatize a crisis in the sex gender system They register a male dread of emasculation and engulfment a fear of female authority and sexuality In these plays males identify desire for a female as dangerous and unmanly females contend and confound traditional femininity David McCandless's book is a unique and invigorating example of performance criticism that illuminates these difficult sometimes overlooked tragicomedies It is an original and timely contribution to Shakespearean theater scholarship *Stages of Play*

Michael W. Shurgot, Margaret E. Owens, 1998 Rather than arguing for a unified response among spectators as many scholars do the book argues that when the plays are performed on thrust stages the audience's reactions are actually seminal to the plays intended dramatic effects

Shakespeare and the Triple Play Sidney Homan, 1988 Developing the interrelationship of Shakespeare scholarship performance and teaching the contributors to this collection including scholars of the People's Republic of China share the perspective that Shakespeare's plays be viewed as texts to be enacted whether on the theater stage or the stage of the mind's eye

Silence in Shakespeare Harvey Rovine, 1987 **Shakespeare, Popularity and the Public Sphere** Jeffrey S. Doty, 2017-01-16 In late Elizabethan England political appeals to the people were considered dangerously democratic even seditious the commons were supposed to have neither political voice nor will Yet such appeals happened so often that the regime coined the word popularity to condemn the pursuit of popular favor Jeffrey S Doty argues that in plays from Richard II to Coriolanus Shakespeare made the tactics of popularity and the wider public they addressed vital aspects of politics Shakespeare figured the public not as an extension of the royal court but rather as a separate entity that like the Globe's spectators who surrounded the fictional princes on its thrust stage subjected their rulers to relentless scrutiny For ordinary playgoers Shakespeare's plays offered good practice for understanding the means and ends of popularity and they continue to provide insight to the public relations strategies that have come to define modern political culture

Shakespeare and the French Borders of English Michael Saenger, 2013-09-18 This study emerges from an

interdisciplinary conversation about the theory of translation and the role of foreign language in fiction and society By analyzing Shakespeare's treatment of France Saenger interrogates the cognitive borders of England a border that was more dependent on languages and ideas than it was on governments and shorelines Staging Female Characters in Shakespeare's English History Plays Hailey Bachrach, 2023-11-16 Hailey Bachrach reveals how Shakespeare used female characters in deliberate and consistent ways across his history plays Illuminating these patterns she helps us understand these characters not as incidental or marginal presences but as a key lens through which to understand Shakespeare's process for transforming history into drama Shakespeare uses female characters to draw deliberate attention to the blurry line between history and fiction onstage bringing to life the constrained but complex position of women not only in the past itself but as characters in depictions of said past In Shakespeare's historical landscape female characters represent the impossibility of fully recovering voices the record has excluded and the empowering potential of standing outside history that Shakespeare can only envision by drawing upon the theatre's material conditions This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details *Postmodern Shakespeare* Stephen Orgel, Sean Keilen, 1999 Shakespeare has never been more ubiquitous not only on the stage and in academic writing but in film video and the popular press On television he advertises everything from cars to fast food His birthplace the tiny Warwickshire village of Stratford Upon Avon has been transformed into a theme park of staggering commercialism and the New Globe in its second season is already a far bigger business than the old Globe could ever have hoped to be If popular culture cannot do without Shakespeare continually reinventing him and reimagining his drama and his life neither can the critical and scholarly world for which Shakespeare has for more than two centuries served as the central text for analysis and explication the foundation of the western literary canon and the measure of literary excellence The Shakespeare the essays collected in these volumes reveal is fully as multifarious as the Shakespeare of theme parks movies and television Indeed it is part of the continuing reinvention of Shakespeare The essays are drawn for the most part from work done in the past three decades though a few essential enabling essays from an earlier period have been included They not only chart the directions taken by Shakespeare studies in the recent past but they serve to indicate the enormous and continuing vitality of the enterprise and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally **Shakespearean Criticism** Michael LaBlanc, 2003-10 The plays theme or focus of this volume includes King John Much Ado About Nothing Timon of Athens Silence Shakespeare Quarterly, 1998 **William Shakespeare, Twelfth Night** Stevie Davies, 1993 **English Studies in Canada**, 1990 The Properties of Othello James L. Calderwood, 1989 James L. Calderwood is surely among the liveliest and most insightful Shakespearean critics writing today In this book he offers an extended meditation on Othello employing the concept of property as a way of examining the play According to Calderwood property lines in Shakespeare's Venice divide women from men black from

white outsiders from insiders barbaric Turks from civilized Christians land from money and monologue from dialogue Most of all these lines draw a magic circle around the idealized identity of the Moor Making use of theorists such as Bakhtin and Lacan Calderwood demonstrates Othello s semiotics of self as possessive self capitalizer of an inviolate I and marital capitalist who tags Desdemona with a personal mine that helps materialize and mirror his inner value Yet under the ministrations of Shakespeare and Iago property dissolves the boundaries it draws between inner and outer self and other owner and owned Chapters on barbarism and the evils of nobility the status of women the role of iterance in defining and destroying identities and the mediating metadramatics of Iago suggest how the commercial associations of property ownership investment exchange alienation not only inform the action of Othello but reveal its artistic properties as well

Explorations in Renaissance Culture ,1993 The Tempest Herbert R. Coursen,2000-06-30 The Tempest was first published in 1623 and is probably the last play Shakespeare wrote by himself The product of his artistic maturity it has inspired a variety of modern adaptations and remains one of his most popular plays While its plot is fairly straightforward The Tempest addresses numerous issues and topics current in the 17th century such as magic and colonialism Scholars in turn have responded by generating a vast body of criticism This reference is a comprehensive guide to the play The volume begins with a brief consideration of the play s textual history followed by an evaluation of the merits of various modern editions It then looks at some of Shakespeare s likely sources and influences from classical literature to accounts of a 17th century shipwreck A chapter on the play s dramatic structure moves through the text and touches on issues raised in greater detail later in the book The volume then studies some of the play s themes and summarizes how critics have responded to them Finally the book comments on the play s performance history and analyzes major productions **Essays in Literature** ,1988 *Shakespeare Survey* Allardyce Nicoll,2002 An annual survey of Shakespearian study and production **Acta Universitatis Lodziensis** ,2002 **The Essential Shakespeare** Larry S. Champion,1993

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