

SHAKESPEARE'S NOISE

KENNETH GROSS

Shakespeares Noise

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Shakespeares Noise:

Shakespeare's Noise Kenneth Gross, 2001-04 Gross explores the playwright's fascination with dangerous and disorderly forms of utterance rumor slander insult vituperation and curse and how this generates an immense verbal energy in the poetry and on the stage More broadly it also reflects a cultural obsession with the power of defamation in Renaissance England

The Sound of Shakespeare Wes Folkerth, 2014-06-03 The Sound of Shakespeare reveals the surprising extent to which Shakespeare's art is informed by the various attitudes beliefs practices and discourses that pertained to sound and hearing in his culture In this engaging study Wes Folkerth develops listening as a critical practice attending to the ways in which Shakespeare's plays express their author's awareness of early modern associations between sound and particular forms of ethical and aesthetic experience Through readings of the acoustic representation of deep subjectivity in Richard III of the public ear in Antony and Cleopatra the receptive ear in Coriolanus the grotesque ear in A Midsummer Night's Dream the greedy ear in Othello and the willing ear in Measure for Measure Folkerth demonstrates that by listening to Shakespeare himself listening we derive a fuller understanding of why his works continue to resonate so strongly with us today

Shakespeare's Auditory Worlds Walter W. Cannon, Laury Magnus, 2020-10-27 Inspired by the verbal exuberance and richness of all that can be heard by audiences both on and off Shakespeare's stages Shakespeare's Auditory Worlds examines such special listening situations as overhearing eavesdropping and asides It breaks new ground by exploring the complex relationships between sound and sight dialogue and blocking dialects and other languages re-voicings and finally nonverbal or metaverbal relationships inherent in noise sounds and music staging interstices that have been largely overlooked in the critical literature on auralty in Shakespeare Its contributors include David Bevington Ralph Alan Cohen Steve Urkowitz and Leslie Dunn and in a concluding Virtual Roundtable section six seasoned repertory actors of the American Shakespeare Center as well who discuss their nuanced hearing experiences on stage Their hearing invites us to understand the multiple dimensions of Shakespeare's auditory world from the vantage point of actors who are listening in the round to what they hear from their onstage interlocutors from offstage and backstage cues from the musicians galleries and often most interestingly from their audiences

Shakespeare's Brain Mary Thomas Crane, 2010-02-20 Here Mary Thomas Crane considers the brain as a site where body and culture meet to form the subject and its expression in language Taking Shakespeare as her case study she boldly demonstrates the explanatory power of cognitive theory a theory which argues that language is produced by a reciprocal interaction of body and environment brain and culture and which refocuses attention on the role of the author in the making of meaning Crane reveals in Shakespeare's texts a web of structures and categories through which meaning is created The approach yields fresh insights into a wide range of his plays including The Comedy of Errors As You Like It Twelfth Night Hamlet Measure for Measure and The Tempest Crane's cognitive reading traces the complex interactions of cultural and cognitive determinants of meaning as they play themselves out in Shakespeare's texts

She shows how each play centers on a word or words conveying multiple meanings such as act pinch pregnant villain and clown and how each cluster has been shaped by early modern ideological formations The book also chronicles the playwright's developing response to the material conditions of subject formation in early modern England Crane reveals that Shakespeare in his comedies first explored the social spaces within which the subject is formed such as the home class hierarchy and romantic courtship His later plays reveal a greater preoccupation with how the self is formed within the body as the embodied mind seeks to make sense of and negotiate its physical and social environment

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

Shakespeare's Histories Emma Smith,2008-04-15 This Guide steers students through four centuries of critical writing on Shakespeare's history plays enhancing their enjoyment and broadening their critical repertoire Guides students through four centuries of critical writing on Shakespeare's history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further

Shakespeare and the Law Gary Watt,2024-10-09 Shakespeare and the Law appreciates Shakespeare and his works as expressions of an English early modern culture in which the shared rhetorical practices of dramatists and lawyers were informed by the renaissance of classical practice It argues that Shakespeare was not primarily concerned with the technical accuracy of law legal ideas and legal performances but with their capacity to generate dramatic interest through dispute trial the breaking of bonds and the bending of rules It follows that all Shakespeare's plays are in a sense law plays Rhetorical practices can emerge as performances of power but in Shakespeare's works they show more as instances of the human instinct to challenge power by playing with rules Shakespeare employs the special magic of legal language actions and materials to conjure playgoers to act as a critical jury to events transacted on stage This calls for close attention to Shakespeare's poetic sound effects and the ways they prompt audiences to confer a fair hearing

Shakespeare's Political and Economic Language Vivian Thomas,2015-03-26 Shakespeare's plays are pervaded by political and economic words and concepts not only in the histories and tragedies but also in the comedies and romances The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings Often operating by such means as

puns they open up a surprising number of possibilities The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs

Shakespeare's Comedies Emma Smith, 2008-04-15 This Guide introduces students to critical writing on Shakespeare's comedies over the last four centuries Guides students through four centuries of critical writing on Shakespeare's history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further

Who Hears in Shakespeare? Laury Magnus, Walter W. Cannon, 2012 This volume examining the ways in which Shakespeare's plays are designed for hearers as well as spectators has been prompted by recent explorations of the auditory dimension of early modern drama by such scholars as Andrew Gurr Bruce Smith and James Hirsh To look at the dynamics of hearing in Shakespeare's plays involves a paradigm shift that changes how we understand virtually everything about them from the architecture of the buildings to playing spaces to blocking and to larger interpretative issues including our understanding of character based on players responses to what they hear mishear or refuse to hear Who Hears in Shakespeare Auditory Worlds on Stage and Screen is comprised of three sections on Shakespeare's texts and performance history The Poetics of Hearing and the Early Modern Stage Metahearing Hearing Knowing and Audiences Onstage and Off and Transhearing Hearing Whispering Overhearing and Eavesdropping in Film and Other Media Chapters by noted scholars explore the complex reactions and interactions of onstage and offstage audiences and show how Shakespearean stagecraft actualized on stage and adapted on screen revolves around various situations and conventions of hearing soliloquies asides eavesdropping overhearing and stage whispers In short Who Hears in Shakespeare enunciates Shakespeare's nuanced powerful stagecraft of hearing The volume ends with Stephen Booth's afterword his inspiring meditation on hearing that considers Shakespearean audiences and their responses to what they hear or don't hear in Shakespeare's plays

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