

# **Shakespeares Noise**

Laury Magnus, Walter W. Cannon

#### **Shakespeares Noise:**

Shakespeare's Noise Kenneth Gross,2001-04 Gross explores the playright'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 is 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 aurality 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 Shakespeare's Brain Mary Thomas Crane, 2010-02-20 Here Mary Thomas Crane interestingly from their audiences 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 guestions 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 examines the ways in which Shakespeare's plays are designed for hearers as well as spectators and shows how Shakespeare's stagecraft actualized both on stage and screen revolves around various hearing conventions such as soliloquies asides eavesdropping overhe Memory and Affect in Shakespeare's England Jonathan Baldo, Isabel Karremann, 2023-07-27 This is the first collection to systematically combine the study of memory and affect in early modern culture Essays by leading and emergent scholars in the field of Shakespeare studies offer an innovative research agenda inviting new exploratory approaches to Shakespeare's work that embrace interdisciplinary cross fertilization Drawing on the contexts of Renaissance literature across genres and on various discourses including rhetoric medicine religion morality historiography colonialism and politics the chapters bring together a broad range of texts concerns and methodologies central to the study of early modern culture Stimulating for postgraduate students lecturers and researchers with an interest in the broader fields of memory studies and the history of the emotions two vibrant and growing areas of research it will also prove invaluable to teachers of Shakespeare dramaturges and directors of stage productions provoking discussions of how convergences of memory and affect influence stagecraft dramaturgy rhetoric and poetic language Libels and Theater in Shakespeare's England Joseph Mansky, 2023-10-19 The first comprehensive history of the Elizabethan libel this interdisciplinary account traces a viral and often virulent media ecosystem Shakespeare's Insults Nathalie Vienne-Guerrin, 2016-01-28 Why are certain words used as insults in Shakespeare's world and what do these words do and say Shakespeare s plays abound with insults which are more often merely cited than thoroughly studied quotation prevailing over exploration The purpose of this richly detailed dictionary is to go beyond the surface of these words and to analyse why and how words become insults in Shakespeare's world It's an invaluable resource and reference guide for anyone grappling with the complexities and rewards of Shakespeare's inventive use of language in the realm of insult and verbal sparring

<u>Shakespeare Studies</u> Leeds Barroll, Susan Zimmerman, 2002-11 Shakespeare Studies is an international volume published every year in hardcover containing more than three hundred pages of essays and studies by critics from both hemispheres

**The Oxford Handbook of Shakespearean Comedy** Heather Hirschfeld, 2018-09-06 The Oxford Handbook of

Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare's comic enterprises It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama Several chapters take up firmly established topics of inquiry such Shakespeare's source materials gender and sexuality hetero and homoerotic desire race and religion and they reformulate these topics in the materialist formalist phenomenological or revisionist terms of current scholarship and critical debate Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology cross species interaction and humoral theory Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare's period through the first decades of the twenty first century Others still investigate distinct sets of plays from unexpected and often polemical angles noting connections between the comedies under inventive unpredicted banners such as the theology of adultery early modern pedagogy global exploration or monarchical rule The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up to date work in the field **Presentist Shakespeares** Hugh Grady, Terence Hawkes, 2006-11-30 Presentist Shakespeares is the first extended study of the principles and practice of presentism a critical movement that takes account of the never ending dialogue between past and present In this bold and consistently thought provoking collection of presentist readings the contributors argue that the ironies generated by our involvement in time are a fruitful necessary and an unavoidable aspect of any text's being and that presentism allows us to engage with them more fully and productively demonstrate how these ironies can function as agents of change flowing unstoppably back into the events of the past colouring how we perceive them and modifying our sense of what they signify show that a critic's inability to step beyond time and specifically the present does not as has been argued elsewhere contaminate readings of Shakespeare's plays but rather points to shades of implication suddenly available here and now within the wide range of plays examined suggest that presentism might not merely challenge or expand our sense of what Shakespeare s plays are able to tell us but may in fact offer the only effective purchase on these texts that is available to us Presentist criticism is an open ended and on going project located at a particularly interesting and demanding juncture in modern Shakespeare studies At this crucial point then Presentist Shakespeares is a compelling collection of readings by a distinguished team of authors but it is also much more it is a landmark which reflects develops and even rejoices in the intedeterminacy of the field Contributors include Catherine Belsey Michael Bristol Linda Charnes John Drakakis Ewan Fernie Evelyn Gajowski Hugh Grady Terence Hawkes and Kiernan Ryan **Shakespearean Sensations** Katharine A. Craik, Tanya Pollard, 2013-02-07 Shakespearean Sensations explores the ways Shakespeare and his contemporaries imagined literature affecting audiences bodies minds and emotions Shakespeare's Anti-Politics D. Gil, 2013-08-15 Argues that Shakespeare is

anti political dissecting the nature of the nation state and charting a surprising form of resistance to it using sovereign power against itself to engineer new forms of selfhood and relationality that escape the orbit of the nation state It is these new experiences that the book terms the life of the flesh

Shakespeare's Literary Authorship Patrick Cheney, 2008-06-26

This book considers Shakespeare as a literary figure analysing his full professional career both poetry and plays

Shakespeare's Curse Bjoern Quiring,2020-11-25 Conceptualizing the curse as the representation of a foundational mythical violence that is embedded within juridical discourse Shakespeare s Curse pursues a reading of Richard III King John and King Lear in order to analyse the persistence of imprecations in the discourses of modernity Shakespeare wrote during a period that was transformative in the development of juridical thinking However taking up the relationship between theatre theology and law Bjoern Quiring argues that the curse was not eliminated from legal discourses during this modernization of jurisprudence rather it persisted and to this day continues to haunt numerous speech acts Drawing on the work of Derrida Lacan Walter Benjamin and Giorgio Agamben among others Quiring analyses the performativity of the curse and tracks its power through the juristic themes that are pursued within Shakespeare s plays such as sovereignty legitimacy succession obligation exception and natural law Thus this book provides an original and important insight into early modern legal developments as well as a fresh perspective on some of Shakespeare s best known works A fascinating interdisciplinary study this book will interest students and scholars of Law Literature and History

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