

# Reading Plays

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# Reading Plays Interpretation And Reception

**Gesine Manuwald**



## **Reading Plays Interpretation And Reception:**

*Reading Plays* Hanna Scolnicov, Peter Holland, 1991-01-25 This is the first collection of essays to consider the whole concept of reading plays Reading a play is a strange activity totally unlike the reading of any other literary text Who reads plays and why do they read them The readers may be actors in performance playwrights reading to actors directors producing a performance critics analysing plays students studying a play in class editors creating editions playwrights preparing their own work for reading by a non theatre going public playwrights reading other playwrights work audiences making sense of the play they are watching as well as people reading plays rather than watching them in the theatre These activities and the reasons for reading a play are considered in the essays The playwrights range from Terence Shakespeare and Moliere to Chekhov Pinter and Peter Weiss The book will be of interest to students and scholars of the theatre and of literature and literary theory as well as to theatre goers Private Readings/public Texts Kenneth Krauss, 1993 In this volume Kenneth Krauss maintains that if readers are to comprehend playscripts as plays they must imagine the theatre audience so vital to the staging of any script but conspicuously absent from the text itself Krauss examines what has been written about reading playscripts or playreading and proposes four possible ways founded on a reception oriented approach to theatre communication and spectator response that playreaders may construct a sense of theatre audiences *Reading Drama in Eighteenth-Century France* Thomas Wynn, 2024-01-10 Reading Drama in Eighteenth Century France is the first book length study of how plays were read in eighteenth century France and relatedly of closet drama excessive plays that cannot be performed within the playhouse s confines and which thus appeal to the reader s imagination This period in France was characterized by th tromanie a craze that encompassed the page as well as the stage The book s first part surveys the historical context in which plays were read and offers a theoretical model for understanding this practice The eighteenth century closet was valued as a privileged site of reading Although scholars routinely present this room as a place of calm reflection Thomas Wynn develops a framework derived in part from queer theory to argue that it fosters passionate and disruptive pleasures that elude the coercive normativity of the playhouse To explore the multipositional experience of reading plays in this period Wynn turns to the journal Mercure de France whose extensive reviews help us to think about geographies of reading coercion and autonomy The second part examines how dramatists exploited the critical imaginative and formal potential of the reading experience It offers close analysis of several closet plays comedies depicting the dispute between Jesuits and Jansenists in the 1730s H nault s historical drama Fran ois II roi de France 1747 and erotic plays from the end of the period The study concludes with an account of R tif de La Bretonne s Le Drame de la vie 1793 an extreme and arguably unsurpassed example of closet drama Ultimately this book shows closet drama is not failed theatre but rather an indisputable part of the lively passionate and combative theatrical culture of eighteenth century France **Interpreting Chekhov** Geoffrey Borny, 2006-08-01 The author s contention is that Chekhov s plays have often been misinterpreted by scholars and

directors particularly through their failure to adequately balance the comic and tragic elements inherent in these works Through a close examination of the form and content of Chekhov's dramas the author shows how deeply pessimistic or overly optimistic interpretations fail to sufficiently account for the rich complexity and ambiguity of these plays The author suggests that by accepting that Chekhov's plays are synthetic tragi-comedies which juxtapose potentially tragic sub-texts with essentially comic texts critics and directors are more likely to produce richer and more deeply satisfying interpretations of these works Besides being of general interest to any reader interested in understanding Chekhov's work the book is intended to be of particular interest to students of Drama and Theatre Studies and to potential directors of these subtle plays

*Shakespeare on Page and Stage* Stanley Wells, 2016-09-08 This volume presents a winning selection of the very best essays from the long and distinguished career of Stanley Wells one of the most well known and respected Shakespeare scholars in the world Wells's accomplishments include editing the entire canon of Shakespeare plays for the ground-breaking Oxford Shakespeare and over his lifetime he has made significant contributions to debates over literary criticism of the works genre study textual theory Shakespeare's afterlife in the theatre and contemporary performance The volume is introduced by Peter Holland and its thirty chapters are divided into themed sections Shakespearian Influences Essays on Particular Works Shakespeare in the Theatre and Shakespeare's Text An afterword by Margreta de Grazia concludes the volume *The Comedies* Terence, 2008-01-10 I thought you'd do what the common run of slaves normally do cheating and tricking me because my son's having an affair Terence's comedies have provided plots and characters for comic drama from classical times to the present the outstanding comic playwright of his generation at Rome he has influenced authors from Molière and Wycherley to P.G. Wodehouse Scheming slaves parasites prostitutes pimps and boastful soldiers populate his plays which show love triumphing over obstacles of various kinds and the problems that arise from ignorance misunderstanding and prejudice Although they reflect contemporary tensions in Roman society their insights into human nature and experience make them timeless in their appeal Peter Brown's lively new translation does full justice to Terence's style and skill as a dramatist ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe Each affordable volume reflects Oxford's commitment to scholarship providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities helpful notes to clarify the text up to date bibliographies for further study and much more *Roman Comedy* Gesine Manuwald, 2020-04-28 This contribution by Gesine Manuwald provides an introduction to all varieties of Roman comedy including primarily *fabula palliata* New Comedy as represented by Plautus and Terence as well as *fabula togata* *fabula Atellana* *mimus* and *pantomimus* It examines the major developments in the establishment of these dramatic genres their main characteristics the performance contexts for them in Republican Rome and their reception The presentation of the key facts is accompanied by a description of the influential turns and recent trends in scholarship on Roman comedy The essay is designed for scholars

teachers and graduate students who have some familiarity with Roman literature and are looking for further orientation in the area of Roman comedy      Terence, The Comedies Peter Brown, 2006-12-07 Terence 184 159 BC was the outstanding comic playwright of his generation at Rome and one of the founding fathers of European comic drama His plays have been imitated by authors as diverse as the nun Hrothswitha in the tenth century and P G Wodehouse in the twentieth They deal with the love life of adolescent boys and with associated tensions in their relations with their fathers They show love triumphing over obstacles of various kinds and they also portray the problems that arise from ignorance misunderstanding and prejudice They are true to universal elements of human experience and audiences today can readily engage with the issues they raise This new translation with introduction and explanatory notes aims to convey the liveliness of the plays as pieces written for the theatre      **Terence, The Comedies** Terence, 2006-12-07 Terence 184 159 B C was the outstanding comic playwright of his generation at Rome and one of the founding fathers of European comic drama All six of his plays survive This new translation with introduction and explanatory notes aims to be both accurate and idiomatic and to convey the liveliness of the plays as pieces written for the theatre BOOK JACKET      **Approaches to Teaching the Works of John**

**Dryden** Jayne Lewis, Lisa Zunshine, 2013-01-01 Which John Dryden should be brought into the twenty first century college classroom The rehabilitator of the ancients The first of the moderns The ambivalent laureate The sidelined convert to Rome The literary theorist The translator The playwright The poet This volume in the MLA series Approaches to Teaching World Literature addresses the tensions contradictions and versatility of a writer who in the words of Samuel Johnson found English poetry brick and left it marble who was in the words of Walter Scott one of the greatest of our masters Part 1 Materials offers a guide to the teaching editions of Dryden s work and a discussion of the background resources from biographies and literary criticism to social cultural political and art histories In part 2 Approaches essays describe different pedagogical entries into Dryden and his time These approaches cover subjects as various as genre adaptation literary rivalry musical setting and political and religious poetry in classroom situations that range from the traditional survey to learning through performance

Illegitimate Theatre in London, 1770-1840 Jane Moody, 2007-07-30 This book explores British illegitimate theatre towards the end of the eighteenth century      Pinter at 70 Lois Gordon, 2014-02-25 This comprehensive and authoritative casebook includes cornerstone essays on Pinter s creative process his politics film adaptations and acting career It also includes a collection of photos found nowhere else that document Pinter s golden time his early acting days in Ireland a substantial introduction a chronology and bibliography      **Shakespeare and Co.** Stanley Wells, 2013-12-05 Enjoyable lively such a pleasure to read renders the drama of Shakespeare s contemporaries more than fringe entertainment Independent Shakespeare is one of the greatest of all English figures considered a genius for all time Yet as this enthralling book shows he was at heart a man of the theatre one among a community of artists in the teeming world of Renaissance London from the enigmatic spy Christopher Marlowe to the self aggrandizing Ben Jonson from the actor Richard Burbage to the brilliant

Thomas Middleton By bringing Shakespeare's contemporaries to life Shakespeare Co throws fresh new light on the man himself Warm cheerful generous Wells sketches a whole gallery of Shakespeare's fellow playwrights He brings each vividly to life making you feel that you've met them personally in some Blackfriars tavern Simon Callow It was a time and place teeming with excitement anecdote and incident and Wells in this richly enjoyable work brings it to life with a novelist's sense of the telling detail Dominic Dromgoole Enthralling Observer This is one of the most sane and exciting books on Shakespeare I have read for a long time Scotland on Sunday

*The Oxford Handbook of Shakespeare and Early Modern Authorship*, 2025-09-09 The Oxford Handbook of Shakespeare and Early Modern Authorship draws together leading and emerging scholars of Shakespeare and early modern literature to consider anew how authorship worked in the time in which Shakespeare wrote and to interrogate the construction of the Shakespeare as author figure Composed of four main sections it offers fresh analysis of the literary and cultural influences and forces that formed authors in the period the mechanics of early modern authorship the mediation of Shakespeare and others works in performance manuscript and print and the critical and popular reimagining across times of Shakespeare as an author figure Diving into modern debates about early modern authorship authority and identity politics contributors supply rich new accounts of the wider scene of professional authorship in early modern England of how Shakespeare's writings contributed to it and of what made him distinctive within it Looking beyond Shakespeare the Handbook seeks to provide a vital testing ground for new research into early modern literature and culture more broadly

*Thomas Bernhard* Gitta Honegger, 2001-01-01 Thomas Bernhard 1931-1989 a literary figure of international acclaim and arguably Austria's greatest post World War II writer became the first of his generation to expose unrelentingly his country's pathological denial of complicity in the Holocaust Bernhard's writings and indeed his own biography reflect Austria's fraught efforts to define itself as a nation following the collapse of the Habsburg monarchy and the trauma of World War II Repeatedly he scandalized the nation with novels plays and public statements that exposed the convoluted ways Austrians were attempting to come to terms with their Nazi past or defiantly avoiding doing so This book the first comprehensive biography of Thomas Bernhard in English examines his life and work and their intricate relationship to Austria's geographical political and cultural transformations in the twentieth century While Bernhard was the scourge of his native culture Honegger explains he was also a product of that same culture Appreciation of his controversial impact on his society is possible only through an understanding of the contradictions the shame and the achievements that mark Austrians self perception in the postwar years Honegger shows that for Bernhard the theater was not only a profession but also a paradigm for his life and that performance was the primary force animating his writing and self construction Even after his death Bernhard's carefully constructed biography continues to fascinate shock and expose the Austrian culture at large

**Motus mixti et compositi: The Portrayal of Mixed and Compound Emotions in the Visual and Literary Arts of Europe, 1500-1700** Karl A.E. Enenkel, Walter S. Melion, 2024-11-11 This book examines deployments of mixed

emotion in the literary and pictorial arts of early modern Europe It consists of two parts the first focusing on portrayals of mixed emotion in theatre poetry and prose the second on forms and functions of mixed emotion in spiritual exercises centering on pictorial images and on the heuristic and or restorative functions of portraying mixed emotion Contributors Stijn Bussels Tom Conley Wietse de Boer Carolin A Giere Barbara A Kaminska Graham R Lea Walter S Melion Mitchell Merback Ruth Sargent Noyes Bram Van Oostveldt Rapha le Preisinger Bart Ramakers Lukas Reddemann Ludovica Sasso Aline Smeesters Paul J Smith Anita Traninger and Elliott D Wise

**The Girl from Andros** Terence, 2019 The Girl from Andros was the Roman comic playwright Terence's first play and shows him as already a master dramatist It contains much plotting and counter plotting two boys in danger of losing the girls they love and a girl searching for her family This is the first detailed commentary on the play for nearly sixty years

*Shakespeare's Modern Collaborators* Lukas Erne, 2007-12-18 Recent work in Shakespeare studies has brought to the forefront a variety of ways in which the collaborative nature of Shakespearean drama can be investigated collaborative performance Shakespeare and his fellow actors collaborative writing Shakespeare and his co authors collaborative textual production Shakespeare and his transcribers and printers What this leaves unaccounted for is the form of collaboration that affects more than any other our modern reading experience of Shakespeare's plays what we read as Shakespeare now always comes to us in the form of a collaborative enterprise and is decisively shaped by the nature of the collaboration between Shakespeare and his modern editors Contrary to much recent criticism this book suggests that modern textual mediators have a positive rather than negative role they are not simply pimps of discourse or cultural tyrants whose oppressive interventions we need to unedit but collaborators who can decisively shape and enable our response to Shakespeare's plays Erne argues that any reader of Shakespeare scholar student or general reader approaches Shakespeare through modern editions that have an endlessly complicated and fascinating relationship to what Shakespeare may actually have intended and written that modern editors determine what that relationship is and that it is generally a very good thing that they do so

**The Oxford Shakespeare: The History of King Lear: The 1608 Quarto** William Shakespeare, 2000-10-26 King Lear widely considered Shakespeare's most deeply moving passionately expressed and intellectually ambitious play has almost always been edited from the revised version printed in the First Folio of 1623 with additions from the quarto of 1608 Acting on recent discoveries this volume presents the first full scholarly edition to be based firmly on the quarto now recognized as the base text from which all others derive A thorough attractively written introduction suggests how the work grew slowly in Shakespeare's imagination fed by years of reading thinking and experience as a practical dramatist Analysis of the great range of literary and other sources from which he shaped the tragedy and of its critical and theatrical history indicates that the play felt as shocking and original to early audiences as it does now Its challenges have often been evaded notably in Nahum Tate's notorious adaptation During the twentieth century however deeper understanding of the conventions of Shakespeare's theatre restored confidence in the

theatrical viability of his original text while the play has also generated a remarkable range of offshoots in film television the visual arts music and literature The commentary to this edition offers detailed help in understanding the language and dramaturgy in relation to the theatres in which King Lear was first performed Additional sections reprint the early ballad ignored by all modern editors which was among its earliest derivatives and provide additional guides to understanding and appreciating one of the greatest masterworks of Western civilization *The History of King Lear: The Oxford Shakespeare* William Shakespeare, 2008-04-17 The Oxford Shakespeare offers authoritative texts from leading scholars in editions designed to interpret and illuminate the plays for modern readers a new modern spelling text based on the Quarto text of 1608 on page commentary and notes explain meaning staging allusions and much else detailed introduction considers composition sources performances and changing critical attitudes to the play illustrated with production photographs and related art includes The Ballad of King Lear and related offshoots full index to introduction and commentary durable sewn binding for lasting use not simply a better text but a new conception of Shakespeare This is a major achievement of twentieth century scholarship Times Literary Supplement ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe Each affordable volume reflects Oxford's commitment to scholarship providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities helpful notes to clarify the text up to date bibliographies for further study and much more



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