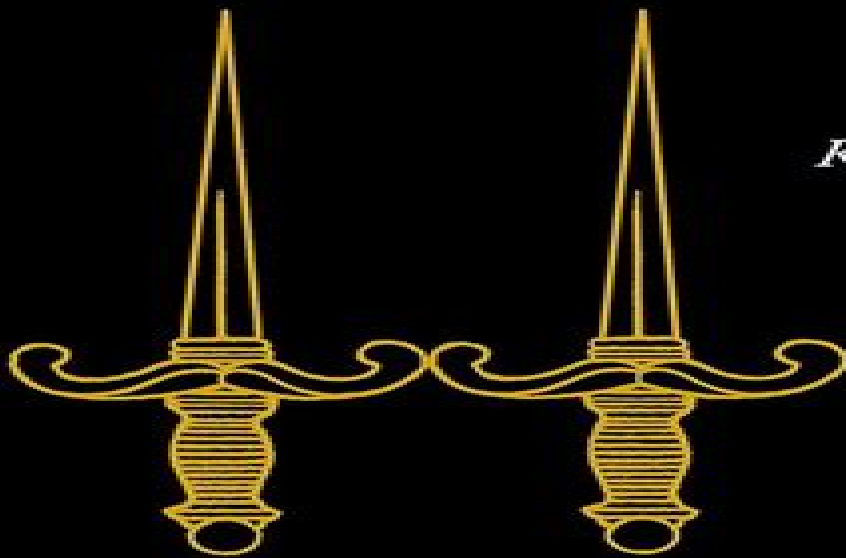


Shakespearean Tragedy and Its Double

*The Rhythms of
Audience Response*

Kent Cartwright



Shakespearean Tragedy And Its Double The Rhythms Of Audience Response

Kay Stockholder



Shakespearean Tragedy And Its Double The Rhythms Of Audience Response:

Shakespearean Tragedy and Its Double Kent Cartwright, 1991-08-12 Why does Shakespearean tragedy continue to move spectators even though Elizabethan philosophical assumptions have faded from belief *Shakespearean Tragedy and Its Double* seeks answers in the moment by moment dynamics of performance and response and the Shakespearean text signals those possibilities *Shakespearean Tragedy and Its Double* investigates the poetics of audience response Approaching tragedy through the rhythms of spectatorial engagement and detachment aesthetic distance Kent Cartwright provides a performance oriented and phenomenological perspective *Shakespearean Tragedy and Its Double* analyzes the development of the tragic audience as it oscillates between engagement an immersion in narrative character and physical action and detachment a consciousness of its own comparative judgments its doubts and of acting and theatricality Cartwright contends that the spectator emerges as a character implied and acted upon by the play He supports his theory with close readings of individual plays from the perspective of a particular element of spectatorial response the carnivalesque qualities of *Romeo and Juliet* the rhythm of similitude displacement and wonder in the audience s relationships to *Hamlet* aesthetic distance as scenic structure in *Othello* the influence of secondary characters and ensemble acting on the Quarto *King Lear* and spectatorship as action itself in *Antony and Cleopatra* *Shakespearean Tragedy and Its Double* treats the dramatic moment in Shakespearean tragedy as uncommonly charged various indeterminate always negotiating unpredictably between the necessary and the spontaneous Cartwright argues that for the audience the very dynamism of tragedy confers a certain enfranchisement and the spectator s experience emerges as analogous to though different from that of the protagonist Through its own engagement and detachments the audience becomes the final performer creating the play s meaning *Shakespearean Tragedy and Its Double* Kent Cartwright, 2010-11-01 Early Responses to Renaissance Drama Charles Whitney, 2006-08-31 A study of early responses to the plays of Shakespeare Marlowe and other Renaissance dramatists **Shakespeare's Audiences** Matteo Pangallo, Peter Kirwan, 2021-03-28 Shakespeare wrote for a theater in which the audience was understood to be and at times invited to be active and participatory How have Shakespeare s audiences from the sixteenth century to the present responded to that invitation In what ways have consumers across different cultural contexts periods and platforms engaged with the performance of Shakespeare s plays What are some of the different approaches taken by scholars today in thinking about the role of Shakespeare s audiences and their relationship to performance The chapters in this collection use a variety of methods and approaches to explore the global history of audience experience of Shakespearean performance in theater film radio and digital media The approaches that these contributors take look at Shakespeare s audiences through a variety of lenses including theater history dramaturgy film studies fan studies popular culture and performance Together they provide both close studies of particular moments in the history of Shakespeare s audiences and a broader understanding of the various often complex connections between and among those audiences across the long history of Shakespearean

performance Shakespeare, Politics, and Italy Michael J. Redmond, 2016-04-01 The use of Italian culture in the Jacobean theatre was never an isolated gesture In considering the ideological repercussions of references to Italy in prominent works by Shakespeare and his contemporaries Michael J Redmond argues that early modern intertextuality was a dynamic process of allusion quotation and revision Beyond any individual narrative source Redmond foregrounds the fundamental role of Italian textual precedents in the staging of domestic anxieties about state crisis nationalism and court intrigue By focusing on the self conscious overt rehearsal of existing texts and genres the book offers a new approach to the intertextual strategies of early modern English political drama The pervasive circulation of Cinquecento political theorists like Machiavelli Castiglione and Guicciardini combined with recurrent English representations of Italy to ensure that the negotiation with previous writing formed an integral part of the dramatic agendas of period plays **Shakespeare and the Classical Tradition** Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For pomes and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics **William Shakespeare, Romeo and Juliet** Sasha Roberts, 1998 This study argues that Romeo and Juliet perhaps Shakespeare s most popularly known play repays thorough investigation read afresh the play is an extraordinary exploration of domestic conflict social relations and linguistic practice Drawing upon recent criticism on history and literature and the rarely discussed work of eighteenth and nineteenth century women critics Sasha Roberts presents new readings of Romeo and Juliet and its early modern cultural context Concisely argued chapters address a wide range of themes including rival texts body politics ethnic identity adolescence sexuality masculinity relations between women family dynamics ritual behaviour language bawdy and the commodification of romantic love and examine the play s striking imagery of disease blood beds and wombs Clearly written this lively and accessible study of Romeo and Juliet will be of interest to readers both new to and familiar with the play *Shakespeare and the Materiality of Performance* E. Lin, 2012-09-14 Winner of the MRDS 2013 David Bevington Award for Best New Book in Early Drama Studies Drawing on a wide variety of primary sources Lin reconstructs playgoers typical ways of thinking and feeling and demonstrates how these culturally trained habits of mind shaped dramatic narratives and the presentational dynamics of onstage action *Antony and Cleopatra* Yashdip S. Bains, 2013-07-04 This volume is a comprehensive overview of scholarship on this play It includes chapters on criticism sources and background textual studies bibliographies editions and translations Also covered are the stage history and major productions of the play and films music television and adaptations and synopses Passionate

Playgoing in Early Modern England Allison P. Hobgood, 2014-01-23 *Passionate Playgoing in Early Modern England* examines the emotional effect of stage performance on the minds of the early modern theatre audience

Imagining the Audience in Early Modern Drama, 1558-1642 J. Low, N. Myhill, 2011-04-25 This essay collection builds on the latest research on the topic of theatre audiences in early modern England In broad terms the project answers the question How do we define the relationships between performance and audience

Prologues to Shakespeare's Theatre Douglas Bruster, Robert Weimann, 2004-08-02 This eye opening study draws attention to the largely neglected form of the early modern prologue Reading the prologue in performed as well as printed contexts Douglas Bruster and Robert Weimann take us beyond concepts of stability and autonomy in dramatic beginnings to reveal the crucial cultural functions performed by the prologue in Elizabethan England While its most basic task is to seize the attention of a noisy audience the prologue's more significant threshold position is used to usher spectators and actors through a rite of passage Engaging competing claims expectations and offerings the prologue introduces authorizes and critically straddles the worlds of the actual theatrical event and the counterfeit world on stage In this way prologues occupy a unique and powerful position between two orders of cultural practice and perception Close readings of prologues by Shakespeare and his contemporaries including Marlowe Peele and Lyly demonstrate the prologue's role in representing both the world in the play and playing in the world Through their detailed examination of this remarkable form and its functions the authors provide a fascinating perspective on early modern drama a perspective that enriches our knowledge of the plays socio cultural context and their mode of theatrical address and action

Imagining Spectatorship John J. McGavin, Greg Walker, 2016-04-22 *Oxford Textual Perspectives* is a new series of informative and provocative studies focused upon literary texts conceived of in the broadest sense of that term and the technologies cultures and communities that produce inform and receive them It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies By engaging with the materiality of the literary text its production and reception history and frequently testing and exploring the boundaries of the notion of text itself the volumes in the series question familiar frameworks and provide innovative interpretations of both canonical and less well known works *Imagining Spectatorship* offers a new discussion of how spectators witnessed early drama in the various spaces and places in which those works were performed It combines broad historical and theoretical reflection with closely analysed case studies to produce a comprehensive account of the ways in which individuals encountered early drama how they were cued to respond to it and how we might think about those issues today It addresses the practical matters that conditioned spectatorship principally those concerned with the location and configuration of the spaces in which a performance occurred but also suggests how these factors intersected with social status gender religious commitment and affiliation degrees of real or felt personal agency and the operation of the cognitive processes themselves It considers both real witnesses and those imagined spectators which are seemingly figured by both dramatic and quasi

dramatic works and whose assumed attitudes play makers sought to second guess It also looks at the spectatorial experience itself as a subject of representation in a number of early texts Finally it examines the complex contract entered into by audiences and players for the duration of a performance looking at how texts cued spectators to respond to specific dramaturgical tropes and gambits and how audience response was itself a cause of potential anxiety for writers The book resists the conventional divide between medieval and early modern drama using its focus on the spectators experience to point connections and continuities across a diverse range of genres such as processions and tourneys as well as scripted plays pageants and interludes a variety of different venues such as city streets great halls and playhouses and a period of about 150 years to the Shakespearean stage of the 1590s and 1600s It seeks to offer routes by which inferences about early spectatorship can be made despite the relative absence of personal testimony from the period

Playwriting Playgoers in Shakespeare's Theater Matteo A. Pangallo, 2017-08-02 Using a range of familiar and lesser known print and manuscript plays as well as literary accounts and documentary evidence *Playwriting Playgoers in Shakespeare's Theater* shows how these playgoers wrote and revised to address what they assumed to be the needs of actors readers and the Master of the Revels how they understood playhouse materials and practices and how they crafted poetry for theatrical effects The book also situates them in the context of the period's concepts of and attitudes toward playgoers participation in the activity of playmaking Publisher description

Performing Early Modern Trauma from Shakespeare to Milton Thomas P. Anderson, 2016-12-05 An examination of political and cultural acts of commemoration this study addresses the way personal and collective loss is registered in prose poetry and drama in early modern England It focuses on the connection of representation of violence in literary works to historical traumas such as royal death secularization and regicide The author contends that dramatic and poetic forms function as historical archives both in their commemoration of the past and in their reenactment of loss that is part of any effort to represent traumatic history Incorporating contemporary theories of memory and loss Thomas Anderson here analyzes works by Shakespeare Marlowe Webster Marvell and Milton Where other studies about violent loss in the period tend to privilege allegorical readings that equate the content of art to its historical analogue this study insists that artistic representations are performative as they commemorate the past By interrogating the difficulty in representing historical crises in poetry drama and political prose Anderson demonstrates how early modern English identity is the fragile product of an ambivalent desire to flee history This book's major contribution to Renaissance studies lies in the way it conceives the representations of violent loss secular and religious in early modern texts as moments of failed political and social memorialization It offers a fresh way to understand the development of historical and national identity in England during the Renaissance

Shakespeare and the Nature of Women Juliet Dusinberre, 1996-06-12 *Shakespeare and the Nature of Women* was the first full length feminist analysis of the plays of Shakespeare and his contemporaries ushering in a new era in research and criticism Its arguments for the feminism both of the drama and the

early modern period caused instant controversy which still engrosses scholars Dusi argues that Puritan teaching on sexuality and spiritual equality raises questions about women which feed into the drama where the role of women in relation to authority structures is constantly renegotiated Using a critical language which predates Foucault and other major theorists Shakespeare and the Nature of Women argues that Renaissance drama highlights ways in which the feminine and the masculine are socially constructed The presence of the boy actor on stage created an awareness of gender as performance now crucial to contemporary feminist thought Shakespeare and the Nature of Women claimed for women a right to speak about the literary text from their own place in history and culture The author's Preface to the second edition traces contemporary developments in feminist scholarship which still wrestles with the book's main thesis Renaissance feminism feminist Shakespeare

Shakespeare, Theory and Performance James C. Bulman, 2003-09-02 Shakespeare Theory and Performance is a groundbreaking collection of seminal essays which apply the abstract theory of Shakespearean criticism to the practicalities of performance Bringing together the key names from both realms the collection reflects a wide range of sources and influences from traditional literary performance and historical criticism to modern cultural theory Together they raise questions about the place of performance criticism in modern and often competing debates of cultural materialism new historicism feminism and deconstruction An exciting and fascinating volume it will be important reading for students and scholars of literary and theatre studies alike

Hamlet Hardin Aasand, 2022-11-03 Hamlet is one of Shakespeare's four great tragedies studied and performed around the world This new volume in Shakespeare The Critical Tradition increases our knowledge of how Shakespeare's plays were received and understood by critics editors and general readers It traces the course of Hamlet criticism from the earliest items of recorded criticism to the latter half of the Victorian period The focus of the documentary material is from the late 18th century to the late 19th century Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century The introduction constitutes an important chapter of literary history tracing the entire critical career of Hamlet from the beginnings to the present day The volume features criticism from leading literary figures such as Henry James Anna Jameson Victor Hugo Thomas Carlyle Samuel Taylor Coleridge and Mary Cowden Clarke The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Thus the volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century

Antony and Cleopatra Marga Munkelt, 2024-04-04 This new volume in the Shakespeare The Critical Tradition series increases our knowledge of how Antony and Cleopatra has been received and understood by critics editors and general readers The volume provides in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play The

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Thinking About Shakespeare Kay Stockholder, 2018-07-27 Explores the challenges of maintaining bonds living up to ideals and fulfilling desire in Shakespeare's plays In *Thinking About Shakespeare* Kay Stockholder reveals the rich inner lives of some of Shakespeare's most enigmatic characters and the ways in which their emotions and actions shape and are shaped by the social and political world around them In addressing all genres in the Shakespeare canon the authors explore the possibility of people being constant to each other in many different kinds of relationships those of lovers kings and subjects friends and business partners While some bonds are irrevocably broken many are reaffirmed In all cases the authors offer insight into what drives Shakespeare's characters to do what they do what draws them together or pulls them apart and the extent to which bonds can ever be eternal Ultimately the most durable bond may be between the playwright and the audience whereby the playwright pleases and the audience approves The book takes an in depth look at a dozen of The Bard's best loved works including *A Midsummer Night's Dream* *Romeo and Juliet* *The Merchant of Venice* *Richard II* *Henry IV Part I* *Hamlet* *Troilus and Cressida* *Othello* *Macbeth* *King Lear* *Antony and Cleopatra* and *The Tempest* It also provides an epilogue titled *Prospero and Shakespeare* Written in a style accessible for all levels Discusses 12 plays making it a comprehensive study of Shakespeare's work Covers every genre of The Bard's work giving readers a full sense of Shakespeare's art thought over the course of his oeuvre Provides a solid overall sense of each play and the major characters plot lines in them Providing new and sometimes unconventional and provocative ways to think about characters that have had a long critical heritage *Thinking About Shakespeare* is an enlightening read that is perfect for scholars and ideal for any level of student studying one of history's greatest storytellers

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