



# Shakespeare The Theatrical Dimension

**Isabel Karremann**



## **Shakespeare The Theatrical Dimension:**

Shakespeare William Shakespeare, 1979      **Shakespeare, the Theatrical Dimension** Philip C. McGuire, David A. Samuelson, 1979 Shakespearean dramatic scholarship frequently regards the printed texts as the sole object of critical response thus simplifying and distorting the complexity of how a play moves and enlightens its audience These essays are examples of a mode of extra literary criticism committed to the principle of valuing and responding to Shakespeare's plays as works whose richness manifests itself most fully and feelingly not when they are read on a page but when they are experienced in the theater The fourteen essayists do not ignore the impact of words but view them as maps for exploring the often neglected or tacitly assumed terrain of the visual aural spatial and temporal dimensions of a play Unlike many such anthologies this book deals with a variety of plays comedies histories tragedies early plays and late The essays differ too in strategy and focus some being theoretical or speculative others examining a single play or production For all their diversity the essays are all rooted in the principle that criticism of Shakespeare's drama must arise from and remain in touch with what happens on stage and within us as we experience it in the theater Philip C McGuire and David A Samuelson

Shakespeare Ronald L. Dotterer, 1989 Seventeen critics are represented in this collection of essays designed to illustrate the vitality and range of traditional and new approaches to Shakespeare studies      **The Tragedy of King Lear** William Shakespeare, 1992-10-15 King Lear banishes his favorite daughter when she speaks out against him Little does he know that the two other daughters who praise him are actually plotting against him New ed      Shakespeare's Theatre Peter Thomson, 2013-06-17 Reviews of the First Edition valuable and enjoyable reading for all studying Shakespeare's plays Following in the pattern established by John Russell Brown for the excellent series Theatre and Production Studies he provides first an account of Shakespeare's company then a study of three individual plays Twelfth Night Hamlet and Macbeth as performed by the company Peter Thomson writes in a crisp sharp enlivening style TLS the best analysis yet of Elizabethan acting practices excavated from the texts themselves rather than reconstructed on basis of one monolithic theory and an essay on Hamlet that is a model of critical intelligence and theatrical invention Yearbook of English Studies Synthesizes the important facts and summarizes projects with a vigorous prose style and expertly applies his experience in both practical drama and academic teaching to his discussion Review of English Studies      **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      **Shakespeare and the Authority of Performance** William B. Worthen, 1997-09-25 How the idea of Shakespearean authority is still invested in the activities of directing acting and scholarship      The Routledge Guide to William Shakespeare Robert Shaughnessy, 2011 Key Features      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

**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

**Staged Normality in Shakespeare's England** Rory Loughnane, Edel Semple, 2018-12-11 This book looks at the staging and performance of normality in early modern drama Analysing conventions and rules habitual practices common things and objects and mundane sights and experiences this volume foregrounds a staged normality that has been heretofore unseen ignored or taken for granted It draws together leading and emerging scholars of early modern theatre and culture to debate the meaning of normality in an early modern context and to discuss how it might transfer to the stage In doing so these original critical essays unsettle and challenge scholarly assumptions about how normality is represented in the performance space The volume which responds to studies of the everyday and the material turn in cultural history as well as to broader philosophical engagements with the idea of normality and its opposites brings to light the essential role that normality plays in the composition and performance of early modern drama This book was preceded by a companion collection Staged Transgression in Shakespeare's England published in 2013 <https://link.springer.com/book/10.1057/9781137349354>

**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

North American Players of Shakespeare

Michael W. Shurgot, 2007 This is a collection of interviews of twenty one actors from Shakespeare theaters and festivals across North America from the Oregon Shakespeare Festival in Ashland to the Chicago Shakespeare Theatre and the Stratford Shakespeare Festival in Ontario The interviews celebrate the variety in education training and approaches to acting conducted by recognized performance scholars Thus this book combines scholarly expertise with actors insights to produce unique views on contemporary Shakespearean performances in the United States and Canada and fills an important niche in performance criticism Michael W Shurgot is Professor of Humanities at South Puget Sound Community College *The Cambridge Companion to Shakespeare on Film* Russell Jackson, 2007-03-29 This companion is a collection of critical and historical essays on the films adapted from and inspired by Shakespeare's plays The emphasis is on feature films for cinema with strong coverage Hamlet Richard III Macbeth King Lear and Romeo and Juliet *Shakespeare's Dramatic Transactions* Michael Mooney, 1991-07-31 Shakespeare's Dramatic Transactions uses conventions of performance criticism staging and theatrical presentation to analyze seven major Shakespearean tragedies Hamlet Othello King Lear Macbeth Antony and Cleopatra Richard II and Richard III As scholars and readers increasingly question the theoretical models used to describe the concepts of mimesis and representation this book describes how the actor's stage presentation affects the actor's representational role and the ways in which viewers experience Shakespearean tragedy Michael Mooney draws on the work of East German critic Robert Weimann and his concept of figureposition the correlation between an actor's stage location and the speech action and stylization associated with that position to understand the actor stage location relationship in Shakespeare's plays In his examination of the original staging of Shakespeare's tragedies Mooney looks at the traditional interplay between a downstage place and upstage location to describe the difference between non illusionistic action often staged near the audience and the illusionistic localized action that characterizes mimetic art The innovative and insightful approach of Shakespeare's Dramatic Transactions brings together the techniques of performance criticism and the traditional literary study of Shakespearean tragedy In showing how the distinctions of stage location illuminate the interaction among language representation Mooney's compelling argument enhances our understanding of Shakespeare and the theater *The Masks of Anthony and Cleopatra* Marvin Rosenberg, Mary Rosenberg, 2006 In his analysis Marvin Rosenberg sets out to steer a path between the extremes of Rome and Egypt and all they stand for and to explore the relentless to and back confrontation of their different sets of values which leads ultimately to destruction *The Drama of Memory in Shakespeare's History Plays* Isabel Karremann, 2015-10-20 This book analyses the drama of memory in Shakespeare's history plays Situating the plays in relation to the extra dramatic contexts of early modern print culture the Reformation and an emergent sense of nationhood it examines the dramatic devices the theatre developed to engage with the memory crisis triggered by these historical developments Against the established view that the theatre was a cultural site that served primarily to salvage memories Isabel Karremann also considers the uses and functions of forgetting on the

Shakespearean stage and in early modern culture Drawing on recent developments in memory studies new formalism and performance studies the volume develops an innovative vocabulary and methodology for analysing Shakespeare's mnemonic dramaturgy in terms of the performance of memory that results in innovative readings of the English history plays Karremann's book is of interest to researchers and upper level students of Shakespeare studies early modern drama and memory studies

**European Shakespeares. Translating Shakespeare in the Romantic Age** Dirk Delabastita, Lieven D[un]hulst, 1993-03-04 Where when and why did European Romantics take to Shakespeare How about Shakespeare's reception in enduring Neoclassical or in popular traditions And above all which Shakespeare did these various groups promote This collection of essays leaves behind the time honoured commonplaces about Shakespearean translation the translatability of Shakespeare's forms and meanings the issue of loss and gain in translation the distinction between translation and adaptation translation as an art etc and joins modern Shakespearean scholarship in its attempt to lay bare the cultural mechanisms endowing Shakespeare's texts with their supposedly inherent meanings The book presents a fresh approach to the subject by its radically descriptive stance by its search for an adequate underlying theory along interdisciplinary lines and not in the least by its truly European scope It traces common trends and local features not just in France and Germany but also in Hungary Italy the Netherlands Portugal Russia Scandinavia and the West Slavic cultures

**Redefining Shakespeare** J. Lawrence Guntner, Andrew M. McLean, 1998 This collection consists of essays on literary theory and history from a Marxist perspective interviews with directors and dramaturgs on theater practice on the East German stage before 1990 and interviews with women who were active in the East German theater and are even more active since reunification

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**Shakespeare as Literary Dramatist** Lukas Erne, 2003-03-13 In this 2003 study Lukas Erne argues that Shakespeare apart from being a playwright who wrote theatrical texts for the stage was also a literary dramatist who produced reading texts for the page The usual distinction that has been set up between Ben Jonson on the one hand carefully preparing his manuscripts for publication and Shakespeare the man of the theatre writing for his actors and audience indifferent to his plays as literature is questioned in this book Examining the evidence from early published playbooks Erne argues that Shakespeare wrote many of his plays with a readership in mind and that these literary texts would have been abridged for the stage because they were too long for performance The variant early texts of Romeo and Juliet Henry V and Hamlet are shown to reveal important insights into the different media for which Shakespeare designed his plays

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