

Speech and Performance in Shakespeare's Sonnets and Plays

David Schalkwyk

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James Loxley, Mark Robson



Speech And Performance In Shakespeares Sonnets And Plays:

Speech and Performance in Shakespeare's Sonnets and Plays David Schalkwyk, 2002-10-17 David Schalkwyk offers a sustained reading of Shakespeare's sonnets in relation to his plays. He argues that the language of the sonnets is primarily performative rather than descriptive. In a wide-ranging analysis of both the 1609 quarto of Shakespeare's sonnets and the Petrarchan discourses in a selection of plays, Schalkwyk addresses such issues as embodiment and silencing, interiority and theatricality, inequalities of power, status, gender, and desire both in the published poems and on the stage and in the context of the early modern period. *Speech and Performance in Shakespeare's Sonnets and Plays* David Schalkwyk, 2002-10-17

David Schalkwyk offers a sustained reading of Shakespeare's sonnets in relation to his plays. He argues that the language of the sonnets is primarily performative rather than descriptive and bases this distinction on the philosophy of Ludwig Wittgenstein and J. L. Austin. In a wide-ranging analysis of both the 1609 Quarto of Shakespeare's sonnets and the Petrarchan discourses in a selection of plays, Schalkwyk addresses such issues as embodiment and silencing, interiority and theatricality, inequalities of power, status, gender, and desire both in the published poems and on the stage and in the context of the early modern period. In a provocative discussion of the question of proper names and naming events in the sonnets and plays, the book seeks to reopen the question of the autobiographical nature of Shakespeare's sonnets. **The Routledge Companion to Shakespeare and Philosophy** Craig Bourne, Emily Caddick Bourne, 2018-10-25 Iago's 'I am not what I am' epitomises how Shakespeare's work is rich in philosophy, from issues of deception and moral deviance to those concerning the complex nature of the self, the notions of being and identity, and the possibility or impossibility of self-knowledge and knowledge of others. Shakespeare's plays and poems address subjects including ethics, epistemology, metaphysics, philosophy of mind, and social and political philosophy. They also raise major philosophical questions about the nature of theatre, literature, tragedy, representation, and fiction. *The Routledge Companion to Shakespeare and Philosophy* is the first major guide and reference source to Shakespeare and philosophy. It examines the following important topics: What roles can be played in an approach to Shakespeare by drawing on philosophical frameworks and the work of philosophers? What can philosophical theories of meaning and communication show about the dynamics of Shakespearean interactions and vice versa? How are notions such as political and social obligation, justice, equality, love, agency, and the ethics of interpersonal relationships demonstrated in Shakespeare's works? What do the plays and poems invite us to say about the nature of knowledge, belief, doubt, deception, and epistemic responsibility? How can the ways in which Shakespeare's characters behave illuminate existential issues concerning meaning, absurdity, death, and nothingness? What might Shakespeare's characters and their actions show about the nature of the self, the mind, and the identity of individuals? How can Shakespeare's works inform philosophical approaches to notions such as beauty, humour, horror, and tragedy? How do Shakespeare's works illuminate philosophical questions about the nature of fiction, the attitudes and expectations involved in engagement with theatre, and the role of acting and actors in creating

representations The Routledge Companion to Shakespeare and Philosophy is essential reading for students and researchers in aesthetics philosophy of literature and philosophy of theatre as well as those exploring Shakespeare in disciplines such as literature and theatre and drama studies It is also relevant reading for those in areas of philosophy such as ethics epistemology and philosophy of language *A Comprehensive Guide to Shakespeare's Sonnets* Roland Weidle,2024-11-14 This book provides readers with the tools to unravel the complexities of one of the most difficult sonnet sequences introducing them to the literary tradition themes stylistic features and cultural contexts of the genre and the collection and offering close readings of more than 100 sonnets This combined approach enables readers not only to disentangle the complex relationships of the poems characters but also to appreciate their philosophical sensual topical and subversive qualities Of the book's two sections the first Contexts and Forms includes chapters on the sonnet tradition early publication history the structural features of the sequence and the Shakespearean sonnet as well as the main characteristics of the dramatis personae The second section Themes consists of 5 chapters and explores the theme clusters that can be identified throughout the sequence preservation writing desire deception imagination Additional features of the book include a step by step approach to a Shakespeare sonnet a model interpretation of a sonnet as well as charts and tables identifying and summarizing the sequence's mini narratives groups addressees and themes For easy reference the sonnets discussed in the book are cross referenced and listed in the index which also includes key terms and names of works and people Suggestions for further reading are provided at the end of each chapter and the annotated bibliography includes brief descriptions of the most useful works for further study *A Companion to Shakespeare's Sonnets* Michael Schoenfeldt,2010-03-08 This Companion represents the myriad ways of thinking about the remarkable achievement of Shakespeare's sonnets An authoritative reference guide and extended introduction to Shakespeare's sonnets Contains more than 20 newly commissioned essays by both established and younger scholars Considers the form sequence content literary context editing and printing of the sonnets Shows how the sonnets provide a mirror in which cultures can read their own critical biases Informed by the latest theoretical cultural and archival work **Shakespeare's Sonnets & Poems** William Shakespeare,2015-11-24 A bestselling beautifully designed edition of William Shakespeare's sonnets and poems complete with valuable tools for educators The authoritative edition of Shakespeare's Sonnets and Poems from The Folger Shakespeare Library the trusted and widely used Shakespeare series for students and general readers includes Full explanatory notes conveniently linked to the text of each sonnet and poem A brief introduction to each sonnet and poem providing insight into its possible meaning An index of first lines Illustrations from the Folger Shakespeare Library's vast holdings of rare books An essay by a leading Shakespeare scholar providing a modern perspective on the sonnets The Folger Shakespeare Library in Washington DC is home to the world's largest collection of Shakespeare's printed works and a magnet for Shakespeare scholars from around the globe In addition to exhibitions open to the public throughout the year the

Folger offers a full calendar of performances and programs For more information visit Folger.edu [The Cambridge Companion to Shakespeare's Poetry](#) Patrick Cheney,2007-01-04 This Companion provides a full introduction to the poetry of William Shakespeare through discussion of his freestanding narrative poems the Sonnets and his plays Fourteen leading international scholars provide accessible and authoritative chapters on all relevant topics from Shakespeare's seminal role in the development of English poetry the wide ranging practice of his poetic form and his enigmatic place in print and manuscript culture to his immersion in English Renaissance politics religion classicism and gender dynamics With individual chapters on Venus and Adonis The Rape of Lucrece The Passionate Pilgrim The Phoenix and the Turtle the Sonnets and A Lover's Complaint the Companion also includes chapters on the presence of poetry in the dramatic works on the relation between poetry and performance and on the reception and influence of the poems The volume includes a chronology of Shakespeare's life a note on reference works and a reading list for each chapter **The Sonnets: The State of Play**

Hannah Crawforth,Elizabeth Scott-Baumann,Clare Whitehead,2017-06-01 Shakespeare's Sonnets both generate and demonstrate many of today's most pressing debates about Shakespeare and poetry They explore history and aesthetics gender and society time and memory and continue to invite divergent responses from critics and poets This freeze frame volume showcases the range of current debate and ideas surrounding these still startling poems Each chapter has been carefully selected for its originality and relevance to the needs of students teachers and researchers Key themes and topics covered include Textual issues and editing the sonnets Reception interpretation and critical history of the sonnets The place of the sonnets in teaching Critical approaches and close reading Memorialisation and monument making Contemporary poetry and the Sonnets All the essays offer new perspectives and combine to give readers an up to date understanding of what is exciting and challenging about Shakespeare's Sonnets The approach based on an individual poetic form reflects how the sonnets are most commonly studied and taught **Shakespeare and the Comedy of Enchantment** Kent

Cartwright,2021 Shakespeare and the Comedy of Enchantment argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies It thus makes a new claim about the rejuvenating value of comedy for individuals and society Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious between doubt and fascination with feelings moved by elements of enchantment that also seem a little ridiculous In such a drama lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent openings for scrutiny and thought In addressing enchantment the book takes exception to the modernist vision of a deterministic disenchanted world As Shakespeare's action advances comic mysteries accrue uncanny coincidences magical sympathies inexplicable repetitions psychic influences and puzzlements about the meaning of events all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions Separate chapters explore the devices tropes and motifs of enchantment magical clowns who alter the action through stop time interludes structural repetitions

that suggest mysteriously converging even opaquely providential destinies locales that oppose magical and protean forces to regulatory and quotidian values desires thoughts and utterances that manifest comically monstrous events characters who return from the dead facilitated by the desires of the living play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness Wonder and wondering in Shakespeare's and other comedies it emerges become the conditions for new possibilities Chapters refer extensively to early modern history Renaissance and modern theories of comedy treatises on magical science and contemporaneous Italian and Tudor comedy

Critical Essays on Shakespeare's A Lover's Complaint Shirley Sharon-Zisser, 2017-05-15 Despite the outpour of interpretations from critics of all schools on Shakespeare's dramatic works and other poetic works A Lover's Complaint has been almost totally ignored by criticism This collection of essays is designed to bring to the poem the attention it deserves for its beauty its aesthetic psychological and conceptual complexity and its representation of its cultural moment A series of readings of A Lover's Complaint particularly engaging with issues of psychoanalysis and gender the volume cumulatively builds a detailed picture of the poem its reception and its critical neglect The essays in the volume by leading

Shakespeareans open up this important text before scholars and together generate the long overdue critical conversation about the many intriguing facets of the poem *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 chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue and the introduction offers a critical evaluation from a current stance including modern theories and methods This 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 **Transnational Mobilities in Early Modern Theater** Robert Henke, Eric

Nicholson, 2016-02-24 The essays in this volume investigate English Italian Spanish German Czech and Bengali early modern theater placing Shakespeare and his contemporaries in the theatrical contexts of western and central Europe as well as the Indian sub continent Contributors explore the mobility of theatrical units genres performance practices visual images and dramatic texts across geo linguistic borders in early modern Europe Combining distant and close reading a systemic and structural approach identifies common theatrical units or theatergrams as departure points for specifying the particular translations of theatrical cultures across national boundaries The essays engage both dramatic approaches e.g. genre plot action and the dramatic text and theatrical perspectives e.g. costume the body and gender of the actor Following recent work in mobility studies mobility is examined from both material and symbolic angles revealing both ample transnational movement and periodic resistance to border crossing Four final essays attend to the practical and theoretical dimensions of

theatrical translation and adaptation and contribute to the book's overall inquiry into the ways in which values, properties, and identities are lost, transformed, or gained in movement across geo-linguistic borders

The Shakespearean World Jill L. Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a global view of Shakespeare and his works especially their afterlives. Constantly changing, the Shakespeare central to this volume has acquired an array of meanings over the past four centuries. Shakespeare signifies the historical person as well as the plays and verse attributed to him. It also signifies the attitudes towards both author and works determined by their receptions. Throughout the book, specialists aim to situate Shakespeare's world and what the world is because of him. In adopting a global perspective, the volume arranges thirty-six chapters in five parts: Shakespeare on stage internationally since the late seventeenth century; Shakespeare on film throughout the world; Shakespeare in the arts beyond drama and performance; Shakespeare in everyday life; Shakespeare and critical practice. Through its coverage, The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance, adaptation, criticism, and citation. While each chapter is a freshly conceived introduction to a significant topic, all of the chapters move beyond the level of survey, suggesting new directions in Shakespeare studies such as ecology, tourism, and new media, and making substantial contributions to the field. This volume is an essential resource for all those studying Shakespeare, from beginners to advanced specialists.

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty-four essays by a range of scholars from all parts of the world. Together, these essays offer readers a fresh and comprehensive understanding of Shakespearean tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor. The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past. The second section is devoted to current textual issues, while the third offers new critical readings of each of the tragedies. This is set beside a group of essays that deal with performance history, with screen productions, and with versions devised for the operatic stage as well as with twentieth and twenty-first century reworkings of Shakespearean tragedy. The book's final section expands readers' awareness of Shakespeare's global reach, tracing histories of criticism and performance across Europe, the Americas, Australasia, the Middle East, Africa, India, and East Asia.

Staging the Blazon in Early Modern English Theater Sara Morrison, 2016-04-01 Offering the first sustained and comprehensive scholarly consideration of the dramatic potential of the blazon, this volume complicates what has become a standard reading of the Petrarchan convention of dismembering the beloved through poetic description. At the same time, it contributes to a growing understanding of the relationship between the material conditions of theater and interpretations of plays by Shakespeare and his contemporaries. The chapters in this collection are organized into five thematic parts, emphasizing the conventions of

theater that compel us to consider bodies as both literally present and figuratively represented through language The first part addresses the dramatic blazon as used within the conventions of courtly love Examining the classical roots of the Petrarchan blazon the next part explores the violent eroticism of a poetic technique rooted in Ovidian notions of metamorphosis With similar attention paid to brutality the third part analyzes the representation of blazonic dismemberment on stage and screen Figurative battles become real in the fourth part which addresses the frequent blazons surfacing in historical and political plays The final part moves to the role of audience analyzing the role of the observer in containing the identity of the blazoned woman as well as her attempts to resist becoming an objectified spectacle

Othello: The State of Play Lena Cowen Orlin, 2014-04-24 Othello has a long history of provoking profound emotion in its audiences and readers This freeze frame volume showcases current debates and ideas about the play's provocative effects Each chapter has been carefully selected for its originality and relevance to the needs of students teachers and researchers Key issues and themes include Gender Love and Desire Race Ethnicity and Difference Social Relations Status and Ambition Tragedy Comedy and Parody Language Expression and Characterization All the essays offer new perspectives and combine to give readers an up to date understanding of what's exciting and challenging about Othello The approach based on an individual play unlike that of topic based series reflects how Shakespeare is most commonly studied and taught

Shakespeare, Jonson, and the Claims of the Performative James Loxley, Mark Robson, 2013 This book brings works by Shakespeare and Jonson into alignment with aspects or elements of the concept of performativity in order to show how that concept retains the potential both to underscore fresh readings of familiar texts and to illuminate fundamental theoretical issues around language action and performance

Shakespeare, National Poet-Playwright Patrick Cheney, 2004-11-25 Shakespeare National Poet Playwright is an important book which reassesses Shakespeare as a poet and dramatist Patrick Cheney contests critical preoccupation with Shakespeare as a man of the theatre by recovering his original standing as an early modern author he is a working dramatist who composes some of the most extraordinary poems in English The book accounts for this form of authorship by reconstructing the historical preconditions for its emergence in England as in Europe including the building of the commercial theatres and the consolidation of the printing press Cheney traces the literary origin to Shakespeare's favourite author Ovid who wrote the *Amores* and *Metamorphoses* alongside the tragedy *Medea* Cheney also examines Shakespeare's literary relations with his contemporary authors Edmund Spenser and Christopher Marlowe The book concentrates on Shakespeare's freestanding poems but makes frequent reference to the plays and ranges widely through the work of other Renaissance writers

[Petrarchism at Work](#) William J. Kennedy, 2016-03-07 The Italian scholar and poet Francesco Petrarca 1304-1374 is best remembered today for vibrant and impassioned love poetry that helped to establish Italian as a literary language Petrarch inspired later Renaissance writers who produced an extraordinary body of work regarded today as perhaps the high water mark of poetic productivity in the European West These Petrarchan poets were

self consciously aware of themselves as poets as craftsmen revisers and professionals As William J Kennedy shows in *Petrarchism at Work* this commitment to professionalism and the mastery of poetic craft is essential to understanding Petrarch's legacy *Petrarchism at Work* contributes to recent scholarship that explores relationships between poetics and economic history in early modern European literature Kennedy traces the development of a Renaissance aesthetics from one based upon Platonic intuition and visionary furor to one grounded in Aristotelian craftsmanship and technique Their polarities harbor economic consequences the first privileging the poet's divinely endowed talent rewarded by the autocratic largess of patrons the other emphasizing the poet's acquired skill and hard work Petrarch was the first to exploit the tensions between these polarities followed by his poetic successors These include Gaspara Stampa in the emergent salon society of Venice Michelangelo Buonarroti in the gift economy of Medici Florence and papal Rome Pierre de Ronsard and the poets of his Pléiade brigade in the fluctuant Valois court and William Shakespeare and his contemporaries in the commercial world of Elizabethan and early Stuart London As Kennedy shows the poetic practices of revision and redaction by Petrarch and his successors exemplify the transition from a premodern economy of patronage to an early modern economy dominated by unstable market forces

Shakespeare, Love and Language David Schalkwyk, 2018-01-25 What is the nature of romantic love and erotic desire in Shakespeare's work In this erudite and yet accessible study David Schalkwyk addresses this question by exploring the historical contexts theory and philosophy of love Close readings of Shakespeare's plays and poems are delivered through the lens of historical texts from Plato to Montaigne and modern writers including Jacques Lacan Jean Luc Marion Ludwig Wittgenstein Jacques Derrida Alain Badiou and Stanley Cavell Through these studies it is argued that Shakespeare has no single or overarching concept of love and that in Shakespeare's work love is not an emotion Rather it is a form of action and disposition to be expressed and negotiated linguistically

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