

The Performance of Power: Theatrical Discourse and Politics (Studies in Theatre History and Culture)

Case, Sue-Ellen

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The Performance Of Power Theatrical Discourse And Politics

Harry Eiss



The Performance Of Power Theatrical Discourse And Politics:

The Performance of Power Sue-Ellen Case, Janelle G. Reinelt, 1991-05 Recently in the field of theatre studies there has been an increasing amount of debate and dissonance regarding the borders of its territory its methodologies subject matter and scholarly perspectives The nature of this debate could be termed political and in fact concerns the performance of power the struggle over power relations embedded in texts methodologies and the academy itself This striking new collection of nineteen divergent essays represents this performance of power and the way in which the recent convergence of new critical theories with historical studies has politicized the study of the theatre Neither play text performance nor scholarship and teaching can safely reside any longer in the free politically neutral self signifying realm of the aesthetic Politicizing theatrical discourse means that both the hermeneutics and the histories of theatre reveal the role of ideology and power dynamics New strategies and concepts and a vital new phase of awareness appear in these illuminating essays A variety of historical periods from the Renaissance through the Victorian and up to the most contemporary work of the Wooster group illustrate the ways in which contemporary strategies do not require contemporary texts and performances but can combine with historical methods and subjects to produce new theatrical discourse

Performance: Media and technology Philip Auslander, 2003 This collection reflects not only the multidisciplinary nature of current thinking about performance but also the complex and contested nature of the concept itself

Rowdy Carousals J. Chris Westgate, 2024-07-01 *Rowdy Carousals* makes important interventions in nineteenth century theatre history with regard to the Bowery Boy a raucous white urban character most famously exemplified by Mose from *A Glance at New York* in 1848 Theatrical representations of the Bowery Boy emphasized the privileges of whiteness against nonwhite workers including enslaved and free African Americans during the Antebellum Period an articulation of white superiority that continued through the early twentieth century with Jewish Italian and Chinese immigrants The book's examination of working class whiteness on stage in the theatre and in print culture invites theatre historians and critics to check the impulse to downplay or ignore questions about race and ethnicity in discussion of the Bowery Boy J Chris Westgate further explores links between the Bowery Boy's rowdiness in the nineteenth century and the resurgence of white supremacy in the early twenty first century

Women Direct Shakespeare in America Nancy Taylor, 2005 This book offers a series of eight case studies of the connection between feminist performance theory and practice considering how women directors of Shakespeare in America have recently interpreted and staged female subjectivity and gender particularly as exhibited in sex relations The work focuses on eight women and choices they made in specific productions Jayme Koszyn's and Lisa Wolpe's *Romeo and Juliet* Tina Packer's and Ellen O'Brien's *Measure for Measure* Abigail Adam's and Melia Bensussen's *Twelfth Night* Barbara Gaines's and JoAnne Akalaitis's *Cymbeline* Nancy Taylor interviewed all of the directors and the first section of the book includes a brief biography of each institutional opportunities and limitations and the director's views about Shakespeare's depiction of women in general as well as future

goals for her work BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **The Joker** Harry Eiss,2016-05-11 To prepare for the role of the Joker Heath Ledger locked himself in a London hotel room trying to understand and become a character he saw as an absolute sociopath a cold blooded mass murdering clown who was not intimidated by anything and found all of life a big joke In the end Ledger s obsession with his role contributed to his own death from drugs before The Dark Knight was released The connections and irony are too close to ignore The movie gives the world a curious twist on the roles of Batman and the Joker It s politically incorrect and yet emotionally the Joker s insanity becomes more endearing than Batman s noble sacrifice What is it Why does this psychopath seem to have a sense of higher truths in his insanity This is the role of the Joker or the Fool a standard character in theatre and a role consciously adopted by serious artists since the late 1800s Just as Shakespeare s Fool in King Lear used his riddles and puns and satire to reveal the truths the royal leaders of his world could not or refused to see today s artists are both revealing the darkness within the culture and offering a way out Waiting for Godot has been proclaimed the greatest play of the twentieth century But there are no great roles in it no characters representing the equivalent of Shakespeare s Hamlet Rather the two main characters are closer to T S Eliot s J Alfred Prufrock who says he cannot be a Hamlet only perhaps Hamlet s Fool This book explores what has happened as Europe s culture fragmented and the world lost its center It explores a range of different arenas from political and social and religious happenings to scientific and artistic expressions in order to find the centers of the human condition and how the dark expressions of meaninglessness so commonly highlighted are more rites of passage than the final destination **Imperialism and Theatre** J. Ellen Gainor,2003-09-02 Imperialism is a transnational and transhistorical phenomenon it occurs neither in limited areas nor at one specific moment In cultures from across the world theatrical performance has long been a site for both the representation and support of imperialism and resistance and rebellion against it Imperialism and Theatre is a groundbreaking collection which explores the questions of why and how the theatre was selected within imperial cultures for the representation of the concerns of both the colonizers and the colonized Gathering together fifteen noted scholars and theatre practitioners this collection spans global and historical boundaries and presents a uniquely comprehensive study of post colonial drama The essays engage in current theoretical issues while shifting the focus from the printed text to theatre as a cultural formation and locus of political force A compelling and extremely timely work Imperialism and Theatre reveals fascinating new dimensions to the post colonial debate Contributors Nora Alter Sudipto Chatterjee Mary Karen Dahl Alan Filewood Donald H Frischmann Rhonda Garelick Helen Gilbert Michael Hays Loren Kruger Josephine Lee Robert Eric Livingston Julie S Peters Michael Quinn Edward Said Elaine Savory *Ben Jonson* Richard Dutton,2014-07-21 Interest in Ben Jonson is higher today than at any time since his death This new collection offers detailed readings of all the major plays Volpone Epicene The Alchemist and Bartholomew Fair and the poems It also provides significant insights into the court masques and the later plays which have only recently been rediscovered as genuinely

engaging stage pieces **Collusions of Fact and Fiction** Ilka Saal, 2021-12-15 Collusions of Fact and Fiction traces a generational shift in late twentieth century African American cultural engagements with the history and legacies of transatlantic slavery With a focus on works by playwright Suzan Lori Parks and visual artist Kara Walker the book explores how in comparison to the first wave of neo slave narratives of the 1970s and 1980s artists of the 1990s and early 2000s tend to approach the past from the vantage point of a liberal entanglement of fact and fiction as well as a highly playful often humorous and sometimes irreverent signifying on entrenched motifs iconographies and historiographies Saal argues that the attempt to reconstruct or recuperate the experience of African Americans under slavery is no longer at stake in the works of artists growing up in the post Civil Rights era Instead they lay bare the discursive dimension of our contemporary understanding of the past and address the continued impact of its various verbal and visual signs upon contemporary identities In this manner Parks and Walker stake out new possibilities for engaging the past and inhabiting the present and future **Shakespeare Studies Today** E. Pechter, 2011-06-06 The Romantics invented Shakespeare studies and in losing contact with our origins we have not been able to develop an adequate alternative foundation on which to build our work This book asserts that among Shakespeareans at present the level of conviction required to sustain a healthy critical practice is problematically if not dangerously low and the qualities which the Romantics valued in an engagement with Shakespeare are either ignored these days or fundamentally misunderstood Strange Duets Kim Marra, 2009-05 Autocratic male impresarios increasingly dominated the American stage between 1865 and 1914 Many rose from poor immigrant roots and built their own careers by making huge stars out of undiscovered Anglo identified actresses Reflecting the antics of self made industrial empire builders and independent challenging New Women these theatrical potentates and their proteges gained a level of wealth and celebrity comparable to that of Hollywood stars today In her engaging and provocative Strange Duets Kim Marra spotlights three passionate impresario actress relationships of exceptional duration that encapsulated the social tensions of the day and strongly influenced the theatre of the twentieth century Augustin Daly and Ada Rehan Charles Frohman and Maude Adams and David Belasco and Mrs Leslie Carter reigned over legitimate Broadway theatre the venue of greatest social cachet for the monied classes Unlike impresarios and actresses in vaudeville and burlesque they produced full length spoken drama that involved special rigors of training and rehearsal to sustain a character's emotional truth as well as a high level of physical athleticism and endurance Their efforts compelled fascination at a time when most people believed women's emotions were seated primarily in the reproductive organs and thus were fundamentally embodied and sexual in nature While the impresario ostensibly exercised full control over his leading lady showing fashionable audiences that the exciting but unruly New Woman could be both tamed and enjoyed she acquired a power of her own that could bring him to his knees Kim Marra combines methods of cultural gender and sexuality studies with theatre history to explore the vexed mutual dependency between these status seeking Svengalis and their alternately willing and resistant leading ladies She

illuminates how their on and off stage performances highly charged in this Darwinian era with racial as well as gender sexual and class dynamics tapped into the contradictory fantasies and aspirations of their audiences Played out against a backdrop of enormous cultural and institutional transformation the volatile romance of Daly and Rehan closeted homosexuality of Frohman and Adams and carnal expiations of Belasco and Carter produced strange duets indeed

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