

*Speechless*  
*Dialect*

*Shakespeare's  
Open Silences*

*Philip C. McGuire*

# Speechless Dialect Shakespeares Open Silences

**Robert Shaughnessy**



## **Speechless Dialect Shakespeares Open Silences:**

*Speechless Dialect* Philip C. McGuire, 1985      *Gender and Performance in Shakespeare's Problem Comedies* David F. McCandless, 1997-12-22 This is exactly the kind of work with its synthesis of theory close reading and deconstructive performance criticism that many of us in the profession have been looking for Joel B Altman University of California Berkeley McCandless's book represents an inventive and illuminating account that not only produces a theoretically activated text but also explores a range of options for staging it turning theoretical into theatrical meanings Barbara Hodgdon Drake University The writing is clear snappy wonderfully informed with a vivid and experienced theatrical imagination a book that taught me a good deal about the problem comedies especially from the vantage point of performance though the insights into performance are fully and incisively integrated with and they richly illuminate formal thematic and psychological vantage points on the play Richard P Wheeler University of Illinois Composed at a critical moment in English history All's Well That Ends Well Measure for Measure and Troilus and Cressida Shakespeare's problem plays dramatize a crisis in the sex gender system They register a male dread of emasculation and engulfment a fear of female authority and sexuality In these plays males identify desire for a female as dangerous and unmanly females contend and confound traditional femininity David McCandless's book is a unique and invigorating example of performance criticism that illuminates these difficult sometimes overlooked tragicomedies It is an original and timely contribution to Shakespearean theater scholarship      **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      **Shakespearean Power and Punishment** Gillian Murray Kendall, 1998 The essays in this volume demonstrate how effectively different indeed seemingly contradictory theoretical paradigms can work with Shakespeare's plays to excavate issues of power and punishment      **Shakespeare's Tragic Language** Paul Hammond, 2025-03-27 In Shakespearean tragedy language is used to bring about the downfall of characters but there is also a tragedy which affects language itself through the decomposition of the fundamental concepts and mythologies which give identity to both societies and individuals This book shows how in Shakespeare's English history plays Roman plays tragicomedies and romances characters use language to manipulate and destroy others but also imprison themselves in false reasoning The misuse of language creates tragedies for individuals but also for society at large as its conceptual building blocks lose their capacity to function For Shakespeare tragedy happens both to individuals and to cultures and happens both in language and to language      Shakespearean Illuminations Marvin Rosenberg, 1998 Topics in this collection include discussions of acting the Big Four as well as studies on politics language and history      Understanding Shakespeare's Plays in Performance Jay L. Halio, 1988 Every year hundreds of thousands of people buy tickets to see Shakespeare's plays performed No other playwright commands the kind of interest that Shakespeare does      **Directing Shakespeare** Sidney

Homan,2004 Professor Homan recounts the experience of staging King Lear accompanied by a musical score for piano violin and cello played live onstage He discusses the challenge of making and trying to justify cuts in Hamlet The chapter on The Comedy of Errors shows the ways in which scholarly and critical writings can contribute to a director s decisions on everything from casting to acting styles A casual remark from an actress leads to a feminist production of a Midsummer Night s Dream He describes the delicate collaboration between director and performer as he works with actors preparing for The Merchant of Venice King Lear and Hamlet Other chapters treat a set designer s bold red drapes that influenced the director s concept for Julius Caesar and the cross influence of back to back runs of Stoppard s Rosencrantz and Guildenstern Are Dead and Hamlet

**BOOK JACKET**      Shakespeare's Double Plays Brett Gamboa,2018-05-03 In the first comprehensive study of how Shakespeare designed his plays to suit his playing company Brett Gamboa demonstrates how Shakespeare turned his limitations to creative advantage and how doubling roles suited his unique sense of the dramatic By attending closely to their dramaturgical structures Gamboa analyses casting requirements for the plays Shakespeare wrote for the company between 1594 and 1610 and describes how using the embedded casting patterns can enhance their thematic and theatrical potential Drawing on historical records dramatic theory and contemporary performance this innovative work questions received ideas about early modern staging and provides scholars and contemporary theatre practitioners with a valuable guide to understanding how casting can help facilitate audience engagement Supported by an appendix of speculative doubling charts for plays illustrations and online resources this is a major contribution to the understanding of Shakespeare s dramatic craft

**The Routledge Guide to William Shakespeare** Robert Shaughnessy,2013-05-13 Demystifying and contextualising Shakespeare for the twenty first century this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans In this friendly structured guide Robert Shaughnessy introduces Shakespeare s life and works in context providing crucial historical background looks at each of Shakespeare s plays in turn considering issues of historical context contemporary criticism and performance history provides detailed discussion of twentieth century Shakespearean criticism exploring the theories debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare s life and works and also of twentieth century criticism The companion website at [www.routledge.com/textbooks/shaughnessy](http://www.routledge.com/textbooks/shaughnessy) contains student focused materials and resources including an interactive timeline and annotated weblinks

**Forensic Shakespeare** Quentin Skinner,2014-10-30 Forensic Shakespeare illustrates Shakespeare s creative processes by revealing the intellectual materials out of which some of his most famous works were composed Focusing on the narrative poem Lucrece on four of his late Elizabethan plays Romeo and Juliet The Merchant of Venice Julius Caesar and Hamlet and on three early Jacobean dramas Othello Measure for Measure and All s Well That Ends Well Quentin Skinner argues that major speeches and sometimes

sequences of scenes are crafted according to a set of rhetorical precepts about how to develop a persuasive judicial case either in accusation or defence Some of these works have traditionally been grouped together as problem plays but here Skinner offers a different explanation for their frequent similarities of tone There have been many studies of Shakespeare's rhetoric but they have generally concentrated on his wordplay and use of figures and tropes By contrast this study concentrates on Shakespeare's use of judicial rhetoric as a method of argument By approaching the plays from this perspective Skinner is able to account for some distinctive features of Shakespeare's vocabulary and also help to explain why certain scenes follow a recurrent pattern and arrangement More broadly he is able to illustrate the extent of Shakespeare's engagement with an entire tradition of classical and Renaissance humanist thought

**The Power of Silence** Adam Jaworski,1993 This book provides a theoretical account of a variety of different communicative aspects of silence and explores new ways of studying socially motivated language A research overview shows the influence of related work in the fields of media studies politics gender studies aesthetics and literature The author argues that in theoretically pragmatic terms silence can be accounted for by the same principles as those of speech A later more applied section of the book explores the power of silencing in politics A concluding chapter shows the importance of silence beyond linguistics and politics in terms of artistic expression The approach is intentionally eclectic in order to explore the concept of silence as a rich and

**Shakespeare and his Contemporaries in Performance** Edward J. Esche,2017-03-02 The creation of the new Globe Theatre in London has heightened interest in Shakespeare performance studies in recent years The essays in this volume testify to this burgeoning research into issues surrounding contemporary performances of plays by Shakespeare and his fellow dramatists as well as modern trends and developments in stage and media presentations of these works Truly international in coverage the discussion here ranges across the performance and reception of Shakespeare in Japan India Germany Italy Denmark and the United States as well as in Britain Dennis Kennedy's introductory essay places the new Globe Theatre in the context of Shakespearean cultural tourism generally This is followed by five sections of essays covering aspects of Shakespeare on film the stage history of his plays Renaissance contexts the movement of the text from page to stage and female roles Exploring many of current issues in Shakespeare studies this volume provides a global perspective on Renaissance performance and the wide variety of ways in which it has been translated by today's media About the Editor Edward J Esche is a Senior Lecturer in English and Head of Drama at Anglia Polytechnic University He has published on renaissance drama and twentieth century modern British and American drama His most recent publication is an edition of Christopher Marlowe's *The Massacre at Paris* for the Clarendon Press *The Complete Works of Christopher Marlowe* *The Staging of Romance in Late Shakespeare* Christopher J. Cobb,2007 This book examines Shakespeare's response in his late plays to the challenge of making romance stories believable through theatrical representation and the kind of experience the late plays in performance seek to create for their spectators Taking *The Winter's Tale* as a case study the book's central

chapters demonstrate how Shakespeare tests and transforms the techniques to create the sweeping restorative transformations of individuals and communities that are central to both earlier dramatic romances and Shakespeare's own romance experiments. The book's three other chapters address the methodologies for study of spectator's experience through a dramatic text, the history of dramatic romance to 1610 and Shakespeare's further experiments with the staging of romance after *The Winter's Tale*.

**Shakespeare's Problem Plays** Simon Barker, 2005-04-25 This New Casebook offers a wide ranging selection of contemporary critical readings of Shakespeare's three problem plays *All's Well that Ends Well*, *Measure for Measure* and *Troilus and Cressida*. Together they reflect the diversity of late twentieth century theory and the controversy that continues to be generated by the plays and discuss a variety of key issues. These include the meaning of the term problem play, the historical context and political and cultural significance of the plays as well as issues of staging and theatre history. The volume also provides a helpful introduction which guides the reader through the critical approaches, terms and debates as well as explanatory notes for each essay and a useful section on further reading.

**A Midsummer Night's Dream: The Oxford Shakespeare** William Shakespeare, 2008-04-17 *A Midsummer Night's Dream* is perhaps the best loved of Shakespeare's plays. It brings together aristocrats, workers and fairies in a wood outside Athens and from there the enchantment begins. Simple and engaging on the surface, it is none the less a highly original and sophisticated work remarkable for both its literary and its theatrical mastery. It is one of the very few of Shakespeare's plays which do not draw on narrative sources which suggests that it reflects his deepest imaginative concerns to an unusual degree. In his introduction Peter Holland pays particular attention to dreams and dreamers and to Shakespeare's construction of a world of night and shadows. Both here and in his commentary he explores the play's extensive performance history to illustrate the wide range of interpretations of which it is capable.

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**The Oxford Shakespeare: A Midsummer Night's Dream** William Shakespeare, 1995-01-26 *A Midsummer Night's Dream* is perhaps the best loved of Shakespeare's plays and certainly the one that children are likely to encounter first. Its mixture of aristocrats, workers and fairies meeting in a wood outside Athens has a magic of its own. Simple and engaging on the surface, it is nonetheless a highly original and sophisticated work remarkable for both its literary and its theatrical mastery. The fact that it is one of the very few of Shakespeare's plays not to draw on a narrative source suggests the degree to which it reflects his deepest imaginative concerns. In his Introduction, defining the play in both the literary and theatrical traditions to which it belongs, Peter Holland pays particular attention to dreams and dreamers, tracing the materials out of which Shakespeare constructs his world of night and shadows in the strange but enchanting amalgam he makes of them. Both here and in the

detailed commentary he draws freely upon the play's extensive performance history to illustrate the wide range of interpretations of which it is capable      *Narrating the Visual in Shakespeare* Richard Meek, 2017-03-02 This book examines Shakespeare's fascination with the art of narrative and the viscosity of language Richard Meek complicates our conception of Shakespeare as either a man of the theatre or a literary dramatist suggesting ways in which his works themselves debate the question of text versus performance Beginning with an exploration of the pictorialism of Shakespeare's narrative poems the book goes on to examine several moments in Shakespeare's dramatic works when characters break off the action to describe an absent offstage event place or work of art Meek argues that Shakespeare does not simply prioritise drama over other forms of representation but rather that he repeatedly exploits the interplay between different types of mimesis narrative dramatic and pictorial in order to beguile his audiences and readers Setting Shakespeare's works in their literary and rhetorical contexts and engaging with contemporary literary theory the book offers new readings of *Venus and Adonis* *The Rape of Lucrece* *Hamlet* *King Lear* and *The Winter's Tale* The book will be of particular relevance to readers interested in the relationship between verbal and visual art theories of representation and mimesis Renaissance literary and rhetorical culture and debates regarding Shakespeare's status as a literary dramatist      *The Sound of Shakespeare* Wes Folkerth, 2014-06-03 *The Sound of Shakespeare* reveals the surprising extent to which Shakespeare's art is informed by the various attitudes beliefs practices and discourses that pertained to sound and hearing in his culture In this engaging study Wes Folkerth develops listening as a critical practice attending to the ways in which Shakespeare's plays express their author's awareness of early modern associations between sound and particular forms of ethical and aesthetic experience Through readings of the acoustic representation of deep subjectivity in *Richard III* of the public ear in *Antony and Cleopatra* the receptive ear in *Coriolanus* the grotesque ear in *A Midsummer Night's Dream* the greedy ear in *Othello* and the willing ear in *Measure for Measure* Folkerth demonstrates that by listening to Shakespeare himself listening we derive a fuller understanding of why his works continue to resonate so strongly with us today      **Shakespeare and the Triple Play** Sidney Homan, 1988 Developing the interrelationship of Shakespeare scholarship performance and teaching the contributors to this collection including scholars of the People's Republic of China share the perspective that Shakespeare's plays be viewed as texts to be enacted whether on the theater stage or the stage of the mind's eye

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