

Metatheatres In The Tempest

Kate Armond

Australian Metatheatres on Page and Stage Rebecca Clode, 2022-06-09 This book offers the first major discussion of metatheatres in Australian drama of the late twentieth and early twenty-first centuries. It highlights metatheatres' capacity to illuminate the wider social, cultural, and artistic contexts in which plays have been produced. Drawing from existing scholarly arguments about the value of considering metatheatres holistically, this book deploys a range of critical approaches, combining textual and production analysis, archival research, interviews, and reflections gained from observing rehearsals. Focusing on four plays and their Australian productions, the book uses these examples to showcase how metatheatres has been utilised to generate powerful elements of critique, particularly of Indigenous/non-Indigenous relations. It highlights metatheatres' vital place in Australian dramatic and theatrical history and connects this Australian tradition to wider concepts in the development of contemporary theatre. This illuminating text will be of interest to students and scholars of Australian theatre (historic and contemporary) as well as those researching and studying drama and theatre studies more broadly.

Revisiting The Tempest Silvia Bigliazzi, 2014-02-20 Revisiting The Tempest offers a lively reconsideration of how The Tempest encourages interpretation and creative appropriation. It includes a wide range of essays on theoretical and practical criticism focusing on the play's original dramatic context, on its signifying processes and its present-time screen remediation.

Metatheatres and Modernity Mary Ann Frese Witt, 2013 Metatheatres and Modernity is the first book to link the concept of metatheatres with those of baroque and neobaroque. It refines and probes these concepts through close analyses and comparisons of seventeenth- with twentieth-century plays. Authors discussed include Rotrou, Sartre, Kushner, Bernini, Shakespeare, Pirandello, Molière, Giraudoux.

Staging Spectatorship in the Plays of Philip Massinger Professor Joanne Rochester, 2013-04-28 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays-within and other metatheatrical inserts. Such works present fictionalized spectators as well as performers, providing images of the audience-stage interaction within the theatre. They are as much enactments of the interpretive work of a spectator as of acting, and as such they are a potential source of information about early modern conceptions of audiences, spectatorship and perception. This study examines on-stage spectatorship in three plays by Philip Massinger, head playwright for the King's Men from 1625 to 1640.

Each play presents a different form of metatheatrical inset, from the plays-within of *The Roman Actor* (1626), to the masques-within of *The City Madam* (1632) to the titular miniature portrait of *The Picture* (1629), moving thematically from spectator interpretations of dramatic performance, the visual spectacle of the masque to staged 'readings' of static visual art. All three forms present a dramatization of the process of examination, and allow an analysis of Massinger's assumptions about interpretation, perception and spectator response.

Shakespeare's storms Gwilym Jones, 2016-05-16 Whether the apocalyptic storm of *King Lear* or the fleeting thunder imagery of *Hamlet*, the shipwrecks of the comedies or the thunderbolt of *Pericles*, there is an instance of storm in every one of Shakespeare's plays. This is the first comprehensive study of Shakespeare's storms. With chapters on *Julius Caesar*, *King Lear*, *Macbeth*, *Pericles* and *The Tempest*, the book traces the development of the storm over the second half of the playwright's career, when Shakespeare took the storm to new extremes. It explains the storm effects used in early modern playhouses, and how they filter into Shakespeare's dramatic language. Interspersed are chapters on thunder, lightning, wind and rain, in which the author reveals Shakespeare's meteorological understanding and offers nuanced readings of his imagery. Throughout, Shakespeare's storms brings theatre history to bear on modern theories of literature and the environment. It is essential reading for anyone interested in early modern drama.

This Contentious Storm: An Ecocritical and Performance History of King Lear Jennifer Mae Hamilton, 2017-08-24 From providential apocalypticism to climate change, this ground-breaking ecocritical study traces the performance history of the storm scene in *King Lear* to explore our shifting, fraught and deeply ideological relationship with stormy weather across time. *This Contentious Storm* offers a new ecocritical reading of Shakespeare's classic play, illustrating how the storm has been read as a sign of the providential, cosmological, meteorological, psychological, neurological, emotional, political, sublime, maternal, feminine, heroic and chaotic at different points in history. The big ecocritical history charted here reveals the unstable significance of the weather and mobilises details of the play's dramatic narrative to figure the weather as a force within self, society and planet.

Modernism and the Theatre of the Baroque Kate Armond, 2018-12-31 Redrawing the conventional map of Victorian Poetics

Shakespeare Studies James R. Siemon, Diana E. Henderson, 2024-03-06 *Shakespeare Studies* is an annual peer-reviewed volume featuring the work of performance scholars, literary critics and cultural historians. The journal focuses primarily on Shakespeare and his contemporaries, but embraces theoretical and historical studies of socio-political, intellectual and artistic contexts that extend well beyond the early modern English theatrical milieu. In addition to articles, *Shakespeare Studies* offers opportunities for extended intellectual exchange through its thematically-focused forums, and includes substantial reviews. An international Editorial Board maintains the quality of each volume so that Shakespeare

Studies may serve as a reliable resource for all students of Shakespeare and the early modern period – for research scholars and also for teachers, actors and directors. Volume 51 includes a Forum on the work of Michael D Bristol, with contributions from J. F. Bernard, Gail Kern Paster, James Siemon, Jill Ingram, Unhae Park Langis and Julia Reinhard Lupton, Anna Lewton-Brain and Brooke Harvey, Nicholas Utzig, and Paul Yachnin. Volume 51 includes articles from the Next Generation Plenary of the Shakespeare Association of America and essays by Laurence Senelick (A Gift to Anti-Semites: Shylock on the Pre-Revolutionary Russian Stage), Christopher D'Addario (Metatheater and the Urban Everyday in Ben Jonson's *Epicoene* and *The Alchemist*), and Denise A. Walen (Elbowing Katherine of Valois). Book reviews consider eleven important publications on liberty of speech and female voice; theaters of catastrophe; adaptations of *Macbeth*; staging touch in Shakespeare's England; the criticism of Hugh Grady; Shakespeare and World War II film; Shakespeare and digital pedagogy; Shakespeare and forgetting; Shakespeare and disability studies, and Shakespeare's private life.

Tragedy and Metatheatre Lionel Abel, 2003 Abel's basic premise is that 'tragedy is difficult if not altogether impossible for the modern dramatist'. He then proceeds to provide a theory of the resolution of this problem. This seminal paper, first published in 1963, is now reprinted with a selection of complementary essays.

The Tempest: A Critical Reader Alden T. Vaughan, Virginia Mason Vaughan, 2014-09-25 The *Tempest* contains sublime poetry and catchy songs, magic and low comedy, while it tackles important contemporary concerns: education, power politics, the effects of colonization, and technology. In this guide, Alden T. Vaughan and Virginia Mason Vaughan open up new ways into one of Shakespeare's most popular, malleable and controversial plays.

Queering Early Modern Death in England Lauren Shohet, Christine Varnado, 2025-08-21 What does queer death have to do with early modern England? This collection interrogates the profoundly queer, strange, excessive, camp and uncanny dimensions of death in early modern English literary, theatrical, and material archives. Contributors provide new insights on death by using the analytic tools of queer theory, via non-binary analyses of gender, sexuality, humanity, nature, embodiment, and temporality. Turning queer analysis to questions of death allows it to be understood as non-dualist, non-linear, a-teleological, and fruitfully muddled. The essays illuminate early modern experiences before the ascendancy of Cartesian dualism occluded alternative understandings of death. They also speak to a present and a future where many received paradigms no longer hold. Key dramatic texts from the early modern period, including *The Duchess of Malfi*, *The Alchemist*, *The Spanish Tragedy*, *The Winter's Tale*, *Richard III*, and *A Midsummer Night's Dream*, show the expansive possibilities of death and dying in a queer mode. Further essays consider queer dimensions of death in lyric poetry, animal husbandry, typology, and Shakespearean authorship. These approaches make clear why readers interested in queerness and death should immerse themselves in the cultural life of sixteenth and seventeenth century England.

Dramas of the Past on the Twentieth-century Stage Alexander Feldman, 2013 This book defines and exemplifies a

major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. Feldman studies landmarks in the theatre history of postwar Britain by Weiss, Stoppard, Brenton, Wertebaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance.--Publisher's website.

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Shakespeare, Reception and Translation Friedrike Von Schwerin-High,2004 This book provides a comparative analysis of Shakespeare's reception and translation in Japan and Germany. It explicitly compares and contrasts the two, including consideration of their mutual awareness but also covers issues relating to the international reception and translation of the entire Shakespeare canon. It includes study of a number of translators from each country from the 18th century to translators working today, including Odashima Yushi. Examples are drawn from all parts of Shakespeare's canon, with most extensive discussion on *The Tempest*.

Shakespeare Studies Diana E. Henderson,James R. Siemon,2024-03-06 Shakespeare Studies is an annual peer-reviewed volume featuring the work of performance scholars, literary critics and cultural historians. The journal focuses primarily on Shakespeare and his contemporaries, but embraces theoretical and historical studies of socio-political, intellectual and artistic contexts that extend well beyond the early modern English theatrical milieu. In addition to articles, Shakespeare Studies offers opportunities for extended intellectual exchange through its thematically-focused forums, and includes substantial reviews. An international Editorial Board maintains the quality of each volume so that Shakespeare Studies may serve as a reliable resource for all students of Shakespeare and the early modern period – for research scholars and also for teachers, actors and directors. Volume 51 includes a Forum on the work of Michael D Bristol, with contributions from J. F. Bernard, Gail Kern Paster, James Siemon, Jill Ingram, Unhae Park Langis and Julia Reinhard Lupton, Anna Lewton-Brain and Brooke Harvey, Nicholas Utzig, and Paul Yachnin. Volume 51 includes articles from the Next Generation Plenary of the Shakespeare Association of America and essays by Laurence Senelick (*A Gift to Anti-Semites: Shylock on the Pre-*

Revolutionary Russian Stage), Christopher D'Addario (Metatheater and the Urban Everyday in Ben Jonson's *Epicoene* and *The Alchemist*), and Denise A. Walen (*Elbowing Katherine of Valois*). Book reviews consider eleven important publications on liberty of speech and female voice; theaters of catastrophe; adaptations of *Macbeth*; staging touch in Shakespeare's England; the criticism of Hugh Grady; Shakespeare and World War II film; Shakespeare and digital pedagogy; Shakespeare and forgetting; Shakespeare and disability studies, and Shakespeare's private life.

Rogue Sexuality in Early Modern English Literature Ari Friedlander, 2023-01-17 The rogue, a term that described criminals, prostitutes, vagrants, beggars, and the unemployed, dominated the pages of early modern popular crime literature. *Rogue Sexuality* resituates the rogue by focusing on how their menace and their seductive appeal emerged not only from their social marginality, but also from their supposedly excessive sexuality and prodigious sexual reproduction. Through discussions of both familiar and little-studied early modern works by William Shakespeare, John Milton, Ben Jonson, Thomas Middleton, Thomas Dekker, Robert Greene, Thomas Harman, and the inventor of modern demography John Graunt, this volume posits the sexualized rogue as the avatar of a new category of socio-sexual identity and traces a surprising social transposition, in which socio-political elites are portrayed as appropriating the rogue's sexual vitality and performative charisma to navigate moments of crisis. By tracking the movement of rogue sexuality from a criminal to a normative discursive register, this book challenges the distinctions that literary critics and historians tend to draw between orderly and disorderly sexuality. With its focus on reproduction, rogue sexuality also provides a new framework for what Michel Foucault called biopolitics, the state's focus on exercising power over life. In legal, administrative, and scientific documents, this book shows that early modern writers grappled with popular pamphlets' rendering of the alleged threat of rogue reproduction. *Rogue Sexuality* thus offers a new approach to the political history of early modern England as a population as a people whose aggregate sexual life and reproduction were a key part of its political imagination.

A New Companion to Renaissance Drama Arthur F. Kinney, Thomas Warren Hopper, 2017-04-20 *A New Companion to Renaissance Drama* provides an invaluable summary of past and present scholarship surrounding the most popular and influential literary form of its time. Original interpretations from leading scholars set the scene for important paths of future inquiry. A colorful, comprehensive and interdisciplinary overview of the material conditions of Renaissance plays, England's most important dramatic period Contributors are both established and emerging scholars, with many leading international figures in the discipline Offers a unique approach by organizing the chapters by cultural context, theatre history, genre studies, theoretical applications, and material studies Chapters address newest departures and future directions for Renaissance drama scholarship Arthur Kinney is a world-renowned figure in the field

Four Contemporary Novels Kerry McSweeney, 1983-01-01 *Four Contemporary Novelists* offer accounts of the fiction of Angus Wilson, Brian Moore, John Fowles, and V. S. Naipaul. The author has charted the development of each writer;

identified dominant themes, controlling techniques, and informing sensibility; explained what each has tried to accomplish and compare theory to practice; provided an appropriate context for appreciation and evaluation of all parts of each canon; and made qualitative discriminations.

Shakespeare / Play Emma Whipday, 2024-07-11 What is (a) play? How do Shakespeare's plays engage with and represent early modern modes of play – from jests and games to music, spectacle, movement, animal-baiting and dance? How have we played with Shakespeare in the centuries since? And how does the structure of the plays experienced in the early modern playhouse shape our understanding of Shakespeare plays today? *Shakespeare / Play* brings together established and emerging scholars to respond to these questions, using approaches spanning theatre and dance history, cultural history, critical race studies, performance studies, disability studies, archaeology, affect studies, music history, material history and literary and dramaturgical analysis. Ranging across Shakespeare's dramatic oeuvre as well as early modern lost plays, dance notation, conduct books, jest books and contemporary theatre and film, it includes consideration of *Measure for Measure*, *A Midsummer Night's Dream*, *Macbeth*, *Titus Andronicus*, *Merchant of Venice*, *Twelfth Night*, *Romeo and Juliet*, *Othello*, *King Lear* and *The Merry Wives of Windsor*, among others. The subject of this volume is reflected in its structure: *Shakespeare / Play* features substantial new essays across 5 'acts', interwoven with 7 shorter, playful pieces (a 'prologue', 4 'act breaks', a 'jig' and a 'curtain call'), to offer new directions for research on Shakespearean playing, playmaking and performance. In so doing, this volume interrogates the conceptions of playing of/in Shakespeare that shape how we perform, read, teach and analyze Shakespeare today.

Shakespeare's Universe of Discourse Keir Elam, 1984-06-21 This book makes ample use of approaches to language within linguistics, semiotics, the philosophy of language and sociology, in order to do justice to the subtlety of Shakespeare's verbal artistry. Keir Elam adopts a fresh approach to the language of Shakespeare's comedies, considering it not simply as 'style' but as the principal dramatic and comic substance of the plays. Traditional analysis of the language as 'diction', 'expression' or 'verbal structure' is not adequate to describe the range and importance of linguistic functions in these plays. This book shows that in Shakespearean comedy language, or rather 'discourse', language in use, is always a dynamic, active protagonist of the drama. The author explores the extraordinary gamut of verbal activities or 'language-games' that contribute to the rich rhetorical make-up of the comedies. The historical framework complements the application of critical theory which will assure a readership among students and teachers of Shakespeare as well as those interested in linguistics and semiotics.

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Table of Contents Metatheatre In The Tempest

1. Understanding the eBook Metatheatre In The Tempest
 - The Rise of Digital Reading Metatheatre In The Tempest
 - Advantages of eBooks Over Traditional Books
2. Identifying Metatheatre In The Tempest
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Metatheatre In The Tempest
 - User-Friendly Interface
4. Exploring eBook Recommendations from Metatheatre In The Tempest
 - Personalized Recommendations
 - Metatheatre In The Tempest User Reviews and Ratings
 - Metatheatre In The Tempest and Bestseller Lists
5. Accessing Metatheatre In The Tempest Free and Paid eBooks
 - Metatheatre In The Tempest Public Domain eBooks
 - Metatheatre In The Tempest eBook Subscription Services
 - Metatheatre In The Tempest Budget-Friendly Options
6. Navigating Metatheatre In The Tempest eBook Formats

- ePub, PDF, MOBI, and More
 - Metatheatre In The Tempest Compatibility with Devices
 - Metatheatre In The Tempest Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Metatheatre In The Tempest
 - Highlighting and Note-Taking Metatheatre In The Tempest
 - Interactive Elements Metatheatre In The Tempest
 8. Staying Engaged with Metatheatre In The Tempest
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Metatheatre In The Tempest
 9. Balancing eBooks and Physical Books Metatheatre In The Tempest
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Metatheatre In The Tempest
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Metatheatre In The Tempest
 - Setting Reading Goals Metatheatre In The Tempest

- Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Metatheatre In The Tempest
 - Fact-Checking eBook Content of Metatheatre In The Tempest
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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