

1. Record Nr.	UNINA9910455320003321
Autore	Weimann Robert
Titolo	Author's pen and actor's voice : playing and writing in Shakespeare's theatre // Robert Weimann ; edited by Helen Higbee and William West [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2000
ISBN	1-107-12031-4 0-511-48407-0 1-280-16217-1 0-521-78735-1 0-511-32516-9 0-511-04600-6 0-511-15365-1 0-511-11866-X
Descrizione fisica	1 online resource (xiii, 298 pages) : digital, PDF file(s)
Collana	Cambridge studies in Renaissance literature and culture ; ; 39
Disciplina	822.3/3
Soggetti	Theater in literature Acting in literature Drama - Technique
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 269-288) and index.
Nota di contenuto	Introduction: conjunctures and concepts -- Performance and authority in Hamlet (1603) -- A new agenda for authority -- The "low and ignorant" crust of corruption -- Towards a circulation of authority in the theatre -- Players, printers, preachers: distraction in authority -- Pen and voice: versions of doubleness -- "Frivolous jestures" vs. matter of "worthiness" (Tamburlaine) -- Bifold authority in Troilus and Cressida -- "Unworthy scaffold" for "so great an object" (Henry V) -- Playing with a difference -- To "disfigure, or to present" (A Midsummer Night's Dream) -- To "descant" on difference and deformity (Richard III) -- The "self-resembled show" -- Presentation, or the performant function -- Histories in Elizabethan performance -- Disparity in mid-Elizabethan theatre history -- Reforming "a whole theatre of others"

(Hamlet) -- From common player to excellent actor -- Differentiation, exclusion, withdrawal -- Hamlet and the purposes of playing -- Renaissance writing and common playing -- Unworthy antics in the glass of fashion -- "When in one line two crafts directly meet" -- (Word) play and the mirror of representation -- Space (in)dividable: locus and platea revisited -- Space as symbolic form: the locus -- The open space: provenance and function -- Locus and platea in Macbeth -- Banqueting in Timon of Athens -- Shakespeare's endings: commodious thresholds -- Epilogues vs. closure -- Ends of postponement: holiday into workaday -- Thresholds to memory and commodity -- Liminality: cultural authority 'betwixt-and-between'.

Sommario/riassunto

In this seminal work, Robert Weimann redefines the relationship between writing and performance, or 'playing', in Shakespeare's theatre. Through close reading and careful analysis Weimann offers a reconsideration and redefinition of Elizabethan performance and production practices. The study reviews the most recent methodologies of textual scholarship, the new history of the Elizabethan theatre, performance theory, and film and video interpretation, and offers a new approach to understanding Shakespeare. Weimann examines a range of plays including Hamlet, Troilus and Cressida, Henry V, A Midsummer Night's Dream and Macbeth, among others, as well as other contemporary works. A major part of the study explores the duality between playing and writing: the imaginary world-in-the-play and the visible, audible playing-in-the-world of the playhouse, and Weimann focuses especially on the gap between these two, between the so-called 'pen' and 'voice'.
