

1. Record Nr.	UNINA9910827825103321
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Titolo	Producing early modern London : a comedy of urban space, 1598-1616 // Kelly J. Stage
Pubbl/distr/stampa	Lincoln, [Nebraska] ; ; London, [England] : , : University of Nebraska Press, , 2018 ©2018
ISBN	1-4962-0487-5 1-4962-0489-1
Descrizione fisica	343 pages
Collana	Early Modern Cultural Studies
Classificazione	LIT004120
Disciplina	822.309358421
Soggetti	English drama - 17th century - History and criticism Theater - England - History - 17th century Public spaces in literature Cities and towns in literature English drama (Comedy) - History and criticism Literature and society - England - London - History - 17th century London (England) In literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Machine generated contents note: List of Figures Acknowledgments Introduction 1. "Wat be dis plashe?" Estranged Spaces and Theatrical Places 2. Runaways, Madmen, and Shipwrecks: Westward, Northward, and Eastward Ho 3. Pervasive Space and Urban Tactics: Performing Resistance 4. Strange Hidden Ways: Escaping the City Epilogue Notes Bibliography Index.
Sommario/riassunto	"Producing Early Modern London analyzes theater's use of city spaces and places, showing how the satirical comedies of the early seventeenth century came to embody the city as the city embodied the plays"-- "Early seventeenth-century London playwrights used actual locations in their comedies while simultaneously exploring London as an imagined, ephemeral, urban space. Producing Early Modern London examines this tension between representing place and producing urban space. In

analyzing the theater's use of city spaces and places, Kelly J. Stage shows how the satirical comedies of the early seventeenth century came to embody the city as the city embodied the plays. Stage focuses on city plays by George Chapman, Thomas Dekker, William Haughton, Ben Jonson, John Marston, Thomas Middleton, and John Webster. While the conventional labels of "city comedy" or "citizen comedy" have often been applied to these plays, she argues that London comedies defy these genre categorizations because the ruptures, expansions, conflicts, and imperfections of the expanding city became a part of their form. Rather than defining the "city comedy," comedy in this period proved to be the genre of London. As the expansion of London's social space exceeded the strict confines of the "square mile," the city burgeoned into a new metropolis. The satiric comedies of this period became, in effect, playgrounds for urban experimentation. Early seventeenth-century playwrights seized the opportunity to explore the myriad ways in which London worked, taking the expected--a romance plot, a typical father-son conflict, a cross-dressing intrigue--and turning it into a multifaceted, complex story of interaction and proximity."--
