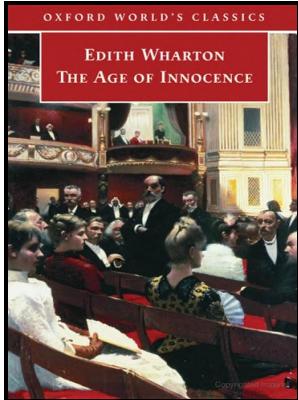


Impersonations - the performance of gender in Shakespeare's England

Cambridge University Press - Impersonations: The Performance of Gender in Shakespeare's England

Description: -



- Women in literature.
- Disguise in literature.
- Sex role in literature.
- Gender identity in literature.
- Child actors -- England -- History.
- Theater -- England -- Casting -- History -- 17th century.
- Theater -- England -- Casting -- History -- 16th century.
- English drama -- Early modern, 1500-1700 -- History and criticism.
- Shakespeare, William, -- 1564-1616 -- Characters --
- Women. Impersonations - the performance of gender in Shakespeare's England
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Notes: Includes bibliographical references and index.
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Impersonations: The Performance of Gender in Shakespeare's England.

Stephen Orgel uses this question as the starting point of a fresh and stimulating exploration of the representation of gender in Elizabethan drama and society. All the fun is in the wooing; what happens after marriage, between husbands and wives, parents and children, is a subject for tragedy. And what did society make of those women who significantly and successfully violated accepted gender boundaries? In her last years she ran a large financial empire, ... Maybe the only thing anomalous about it is the way our history has recorded it.

Impersonations : the performance of gender in Shakespeare's England

She seems to be proposing a sexlessness that is an aspect of her mourning, that will effectively remove her, as Olivia has removed herself, from the world of love and wooing.

Impersonations: The Performance of Gender in Shakespeare's England.

What was the place of women in the Renaissance theatre, either on the stage or in the audience? Research has uncovered a significant number of documented cases of women who served as men, in the army and in other traditionally male occupations, and in some cases even took wives.

Raul de Saldanha: Stephen Orgel, Impersonations; The performance of gender in Shakespeare's England

This is the moment in Twelfth Night and As You Like It when Viola and Rosalind start to feel trapped by their disguises rather than protected by them. Comedies are Italian, French or provincial, tragedies Spanish or Scandinavian or ancient; pastorals programmatically take place Somewhere Else. We are always told that comedies end in marriages, and that this is normative.

Raul de Saldanha: Stephen Orgel, Impersonations; The performance of gender in Shakespeare's England

At once provocative and witty, lucid and stylish, *Impersonations* will reshape our understanding of the Renaissance theatre, and make us rethink our own inadequate categories of gender, power and sexuality. It is necessary to remember that antitheatrical tracts are pathological. For an actor to dress like a king required a greater suspension of disbelief than when a boy actor dressed like a woman.

Impersonations: The Performance of Gender in Shakespeare's England by Stephen Orgel

Detailed endnotes include many useful bibliographical references.

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