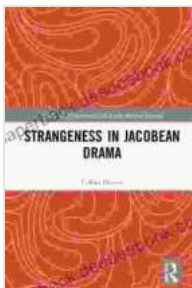


Strangeness in Jacobean Drama: Studies in Performance and Early Modern Drama

Jacobean drama is often characterized by its strangeness. This strangeness can be seen in the plays' plots, characters, and language. It can also be seen in the way that the plays are performed. This article will explore the concept of strangeness in Jacobean drama, examining how it is represented in performance and in early modern drama scholarship. The article will argue that strangeness is a key feature of Jacobean drama, and that it can be used to understand the playwrights' engagement with contemporary social and political issues. The article will also discuss the challenges of representing strangeness in performance, and offer some suggestions for how to do so effectively.



Strangeness in Jacobean Drama (Studies in Performance and Early Modern Drama) by Callan Davies

★★★★☆ 4.4 out of 5

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Enhanced typesetting : Enabled
Print length : 114 pages



Strangeness in Jacobean Drama

The term "strangeness" can be used to describe a wide range of phenomena, from the unfamiliar to the bizarre. In the context of Jacobean

drama, strangeness can be seen as a departure from the norms of early modern English drama. This departure can be seen in the plays' plots, characters, and language. For example, Jacobean plays often feature characters who are outsiders or who behave in unexpected ways. The plays also often contain elements of the supernatural or the grotesque. This strangeness can be seen as a reflection of the tumultuous social and political changes that were taking place in England during the early 17th century. The plays' strangeness can also be seen as a way of exploring the human condition in a time of great uncertainty.

Strangeness in Performance

The strangeness of Jacobean drama can be a challenge for performers. Actors must find a way to portray the plays' characters and situations in a way that is both believable and engaging. This can be difficult, as the plays often contain elements that are unfamiliar to modern audiences. For example, the plays often feature characters who are from different cultures or who speak in different languages. The plays also often contain elements of the supernatural or the grotesque. These elements can be difficult to represent in a way that is both convincing and tasteful.

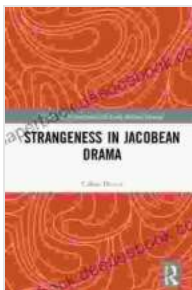
Despite the challenges, there are a number of ways to represent strangeness in performance effectively. One way is to use **contrast**. By contrasting the strange elements of the play with the more familiar elements, actors can help to make the strange elements more believable. For example, in a scene where a character speaks in a foreign language, the actor could use a different accent or manner of speaking to indicate that the character is from another culture. Another way to represent strangeness in performance is to use **symbolism**. By using symbols, actors can suggest the strange elements of the play without having to

depict them directly. For example, in a scene where a character is haunted by a ghost, the actor could use a piece of white fabric to represent the ghost. This would help to create a sense of mystery and unease without having to show the ghost itself.

Strangeness is a key feature of Jacobean drama. It can be seen in the plays' plots, characters, and language. It can also be seen in the way that the plays are performed. This strangeness can be a challenge for performers, but there are a number of ways to represent it effectively. By using contrast and symbolism, actors can help to make the strange elements of the play more believable and engaging. This can help audiences to understand the playwrights' engagement with contemporary social and political issues, and to appreciate the plays' unique contribution to the English dramatic tradition.

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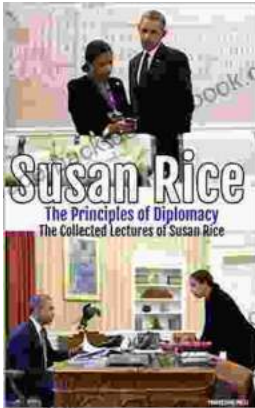
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