

Zastrozzi Script

In 1810, while still at Eton, Percy Bysshe Shelley published *Zastrozzi*, the first of his two early Gothic prose romances. He published the second, *St. Irvyne; or, The Rosicrucian*, a year later. These sensationalist novels present some of Shelley's earliest thoughts on irresponsible self-indulgence and violent revenge, and offer remarkable insight into an imagination that is strikingly modern. This new Broadview Literary Texts edition also brings together the fragmentary remains of Shelley's other prose fiction, including his chapbook, *Wolfstein*, and contemporary reviews both by Shelley and about his work. This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focus on such modern concerns as feminism, deconstruction, textual theory, and queer theory. Presents an alphabetical reference guide detailing the lives and works of authors associated with Gothic literature.

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Includes critical reviews.

This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors*. Miola's edited work also features a comprehensive critical history, coupled with a full bibliography and photographs of major productions of the play from around the world. In the collection, there are five previously unpublished essays. The topics

covered in these new essays are women in the play, the play's debt to contemporary theater, its critical and performance histories in Germany and Japan, the metrical variety of the play, and the distinctly modern perspective on the play as containing dark and disturbing elements. To compliment these new essays, the collection features significant scholarship and commentary on *The Comedy of Errors* that is published in obscure and difficulty accessible journals, newspapers, and other sources. This collection brings together these essays for the first time.

Essays on George F. Walker's brash, assertive, perceptive, genuinely perverse, often "wonky," and very, very funny plays.

Zastrozzi, The Master of Discipline Romantic Narrative Shelley, Hays, Godwin, Wollstonecraft JHU Press

In *Hot Thespian Action!* Robin Whittaker argues that new plays can thrive in amateur theatres, which have freedoms unavailable to professional companies. He proves it with ten relevant, engaging playscripts originally produced by one of Canada's longest-running theatres, Edmonton's acclaimed Walterdale Theatre Associates. This collection challenges notions that amateur theatre is solely a phenomenon of the pre-professional past. Whittaker makes an important contribution to Canadian theatre studies with the first North American anthology in 80 years to collect plays first produced by a nonprofessionalized theatre company.

Debates about gender in the British Romantic period often invoked the idea of sexual enjoyment: there was a broad cultural concern about *jouissance*, the all-engulfing pleasure pertaining to sexual gratification. On one hand, these debates made possible the modern psychological concept of the unconscious - since desire was seen as an uncontrollable force, the unconscious became the repository of disavowed enjoyment and the reason for sexual difference. On the other hand, the tighter regulation of sexual enjoyment made possible a vast expansion of the limits of imaginable sexuality. In *Sexual Enjoyment and British Romanticism*, David Sigler shows how literary writers could resist narrowing gender categories by imagining unregulated enjoyment. As some of the era's most prominent thinkers - including Edmund Burke, Mary Wollstonecraft, Mary Robinson, Joanna Southcott, Charlotte Dacre, Jane Austen, and Percy Bysshe Shelley - struggled to understand sexual enjoyment, they were able to devise new pleasures in a time of narrowing sexual possibilities. Placing Romantic-era literature in conversation with Lacanian psychoanalytic theory, *Sexual Enjoyment in British Romanticism* reveals the fictive structure of modern sexuality, makes visible the diversity of sexual identities from the period, and offers a new understanding of gender in British Romanticism.

The editor of this lively, updated assortment of reviews, interviews and other critical deliberations on contemporary Canadian drama has gathered material from books, theatre and scholarly journals; from major daily newspapers in Canada and abroad; from critics, academics, journalists and playwrights. In his

concise introduction, Conolly argues that readers and theatregoers, as well as professional critics, can contribute significantly to the development of a vital Canadian theatre: Indeed, it is our responsibility to respond actively to scripts and productions, "as we respond to all else that truly matters in our lives - with a genuine effort to understand, appreciate, and judge." *Canadian Drama and the Critics* encourages the reader to become involved in this process; it is also an enjoyable read that offers an intelligent, wide-ranging overview of modern Canadian plays and playwrights. An ideal companion text to Talonbooks' *Modern Canadian Plays Vols. I and II* and other anthologies of Canadian drama, *Canadian Drama and the Critics* also includes detailed production information for the premiere of each play and a comprehensive index.

This fourth edition contains "The Orphan Muses," "Dry Lips Oughta Move to Kapuskasing," "Amigo's Blue Guitar," "Fronteras Americanas" and others. Volumes 4 to 6 are in preparation.

Effective, articulate, and readable, *Romantic Narrative* will appeal to scholars in both nineteenth-century studies and narrative theory.

All the Rage chronicles Brad Fraser's rise as he breaks with his past and enrolls as a performing arts student. He is pulled into the newly developing Canadian theatre scene, where he shows great promise. But his early career is one of challenge after challenge, some of which result from his upbringing and prejudice against his queerness. But just as many challenges arise from his combative personality and willingness to challenge the establishment. Few Canadian artists have been as abrasive, notorious and polarising as Fraser was in his youth.

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