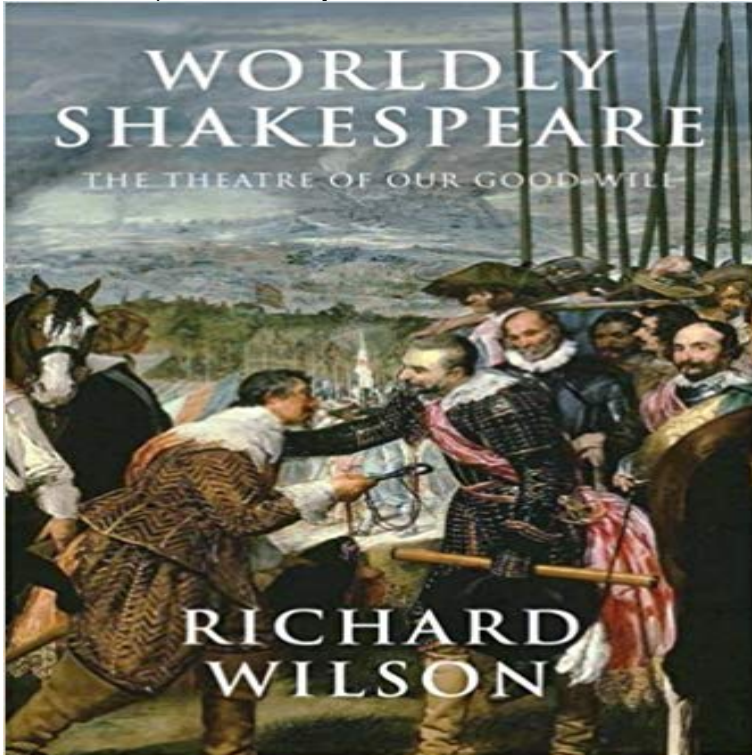


Worldly Shakespeare: The Theatre of Our Good Will



In *Worldly Shakespeare* Richard Wilson proposes that the universalism proclaimed in the name of Shakespeare's playhouse was tempered by his own worldliness, the performative idea that runs through his plays, that if All the worlds a stage, then all the men and women in it are merely players. Situating this playacting in the context of current concerns about the difference between globalization and mondialisation, the book considers how this drama offers itself as a model for a planet governed not according to universal toleration, but the right to offend: But with good will. For when he asks us to think we have but slumbered throughout his offensive plays, Wilson suggests, Shakespeare is presenting a drama without catharsis, which anticipates post-structuralist thinkers like Jacques Ranciere and Slavoj Zizek, who insist the essence of democracy is dissent, and the presence of two worlds in one. Living out his scenario of the guest who destroys the host, by welcoming the religious terrorist, paranoid queen, veiled woman, papist diehard, or puritan fundamentalist into his play-world, *Worldly Shakespeare* concludes, the dramatist instead provides a pretext for our globalized communities in a time of Facebook and fatwa, as we also come to depend on the right to offend with our good will.

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