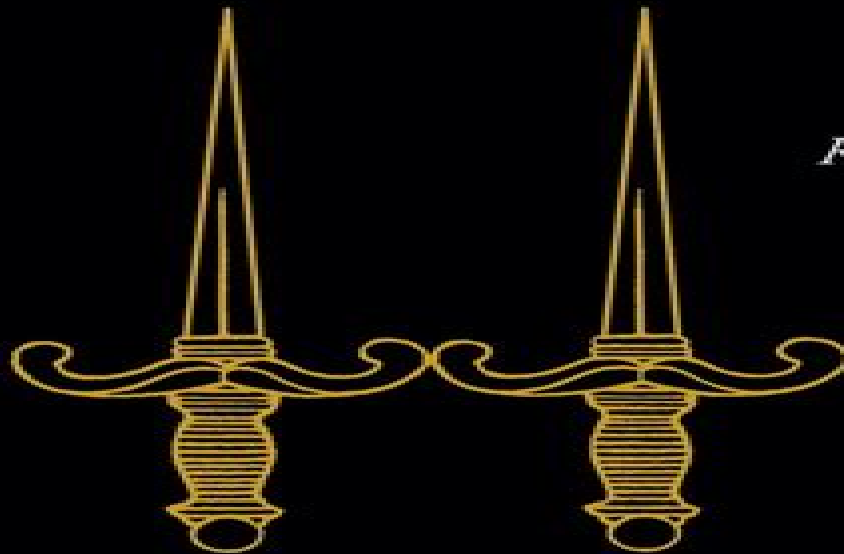


# *Shakespearean Tragedy and Its Double*

*The Rhythms of  
Audience Response*

*Kent Cartwright*



# Shakespearean Tragedy And Its Double

**Lewis Walker**



## **Shakespearean Tragedy And Its Double:**

*Shakespearean Tragedy and Its Double* Kent Cartwright, 1991-08-12 Why does Shakespearean tragedy continue to move spectators even though Elizabethan philosophical assumptions have faded from belief *Shakespearean Tragedy and Its Double* seeks answers in the moment by moment dynamics of performance and response and the Shakespearean text signals those possibilities *Shakespearean Tragedy and Its Double* investigates the poetics of audience response Approaching tragedy through the rhythms of spectatorial engagement and detachment aesthetic distance Kent Cartwright provides a performance oriented and phenomenological perspective *Shakespearean Tragedy and Its Double* analyzes the development of the tragic audience as it oscillates between engagement an immersion in narrative character and physical action and detachment a consciousness of its own comparative judgments its doubts and of acting and theatricality Cartwright contends that the spectator emerges as a character implied and acted upon by the play He supports his theory with close readings of individual plays from the perspective of a particular element of spectatorial response the carnivalesque qualities of *Romeo and Juliet* the rhythm of similitude displacement and wonder in the audience s relationships to *Hamlet* aesthetic distance as scenic structure in *Othello* the influence of secondary characters and ensemble acting on the Quarto *King Lear* and spectatorship as action itself in *Antony and Cleopatra* *Shakespearean Tragedy and Its Double* treats the dramatic moment in Shakespearean tragedy as uncommonly charged various indeterminate always negotiating unpredictably between the necessary and the spontaneous Cartwright argues that for the audience the very dynamism of tragedy confers a certain enfranchisement and the spectator s experience emerges as analogous to though different from that of the protagonist Through its own engagement and detachments the audience becomes the final performer creating the play s meaning *Shakespearean Tragedy and Its Double* Kent Cartwright, 2010-11-01 **The Oxford Handbook of Shakespearean Tragedy** Michael Neill, David Schalkwyk, 2016-08-18 The *Oxford Handbook of Shakespearean Tragedy* presents fifty four essays by a range of scholars from all parts of the world Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor The opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright s inheritance from the classical and medieval past The second section is devoted to current textual issues while the third offers new critical readings of each of the tragedies This is set beside a group of essays that deal with performance history with screen productions and with versions devised for the operatic stage as well as with twentieth and twenty first century re workings of Shakespearean tragedy The book s final section expands readers awareness of Shakespeare s global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia *Shakespearean Tragedy* A. C. Bradley, 2025-04-22 *Shakespearean Tragedy* by A C Bradley is a seminal work that offers a profound exploration of the

tragic elements that permeate the plays of William Shakespeare In this insightful analysis Bradley examines the intricate dynamics of tragedy as portrayed through Shakespeare s most renowned works making the complex themes accessible to both scholars and those new to Shakespearean literature He meticulously dissects the psychological depth and moral dilemmas faced by Shakespeare s tragic heroes revealing the rich tapestry of human emotion and the eternal struggle between fate and free will Bradley begins his exploration by defining what constitutes a Shakespearean tragedy He delves into the characteristics that distinguish these plays including the notion of tragic heroes who are often possessed of great nobility yet flawed by their own weaknesses or tragic flaws This comprehensive analysis reveals how these flaws affect their destinies leading them down paths of inevitable doom The way Bradley articulates the tension between the individual s actions and the larger forces of fate invites readers to reflect on the complexities of human experience and the consequences of choices Throughout the book Bradley examines a variety of characters from Shakespeare s most notable tragedies such as Hamlet Othello King Lear and Macbeth Each chapter focuses on an individual play dissecting the motivations conflicts and emotional arcs of the protagonists Through his profound insights into character development Bradley allows readers to see how Shakespeare s heroes are not mere victims of their circumstances but also agents of their own downfall In showcasing themes in Shakespeare Bradley takes readers on an intellectual journey through some of the fundamental questions posed by the playwright the nature of evil the complexity of love the influence of power and the inevitability of death The exploration of these profound themes provides readers with a deeper understanding of Shakespeare s artistry and the timeless relevance of his work Bradley skillfully connects the emotional weight of these tragedies to their broader societal implications encouraging readers to engage with Shakespearean history and the context in which these plays were written A standout feature of the text is its literary criticism which remains both insightful and engaging making it a vital resource for students scholars and enthusiasts of Elizabethan drama alike Bradley s eloquent prose and thorough approach to literary theory ensure that the complexities of Shakespeare s work are not only understood but appreciated His observations illuminate the emotional landscapes of Shakespearean characters enabling readers to grasp the underlying psychological tensions that define the tragedies Ultimately Shakespearean Tragedy is more than just an academic analysis it is an invitation to delve deeper into the human condition as reflected in the works of one of history s greatest playwrights The text celebrates the emotional breadth and depth present in Shakespeare s masterworks making it a must read for anyone looking to understand the nuances of Shakespearean literature and its lasting impact on the world of drama Bradley s examination of masterpieces of drama not only elucidates Shakespeare s complex characters but also resonates with broader human experiences highlighting the timeless nature of courage despair love and loss

Shakespearean Tragedy Bradley, A. C.,2024-02-02  
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the insightful analysis provided by A C Bradley in *Shakespearean Tragedy* This literary masterpiece takes readers on a captivating journey through the tragedies of Shakespeare unraveling the intricacies of characters plot and the profound human experiences that define these classic works Why This Book In *Shakespearean Tragedy* A C Bradley opens the door to the soul of Shakespeare s plays offering a key to understanding the depths of tragedy in literature Bradley s keen insights guide readers through the complexities of Hamlet Othello King Lear and Macbeth enriching the experience of these iconic works A C Bradley a renowned Shakespearean scholar brings a wealth of knowledge and passion to *Shakespearean Tragedy* As you explore the pages you ll gain a deeper appreciation for the Bard s masterpieces and the profound impact of tragedy on the human spirit

*The Cambridge Companion to Shakespearean Tragedy* Claire McEachern,2002 The Cambridge Companion to *Shakespearean Tragedy* acquaints the student reader with the forms contexts critical and theatrical lives of the ten plays considered to be Shakespeare s tragedies Shakespearean tragedy is a highly complex and demanding theatre genre but the thirteen essays written by leading scholars in Britain and North America are clear concise and informative They address the ways in which Shakespearean tragedy originated developed and diversified as well as how it has fared on stage as text and in criticism Topics covered include the literary precursors of Shakespearean tragedies medieval classical and contemporary cultural backgrounds political religious social and psychological and the subgenres of Shakespeare s tragedy love tragedy revenge tragedy and classical tragedy as well as the critical and theatrical receptions of the plays The book examines the four major tragedies and in addition Titus Andronicus Romeo and Juliet Julius Caesar Antony and Cleopatra Coriolanus and Timon of Athens

**Shakespearean Tragedy** Andrew Cecil Bradley,1922 1908 From the Introduction In these lectures I propose to consider the four principal tragedies of Shakespeare from a single point of view Nothing will be said of Shakespeare s place in the history of either English literature or of the drama in general No attempt will be made to compare him with other writers I shall leave untouched or merely glanced at questions regarding his life and character the development of his genius and art the genuineness sources texts interrelations of his various works Even what may be called in a restricted sense the poetry of the four tragedies the beauties of style diction versification I shall pass by in silence Our one object will be what again in a restricted sense may be called dramatic appreciation to increase our understanding and enjoyment of these works as dramas to learn to apprehend the action and some of the personages of each with a somewhat greater truth and intensity so that they may assume in our imaginations a shape a little less unlike the shape they wore in the imagination of their creator

*Shakespeare's Tragedies* Dieter Mehl,1986 Twelve plays are examined individually regarding their origins stage and critical histories and the problems associated with their categorization as tragedy

**Christian Settings in Shakespeare's Tragedies** D. Douglas Waters,1994 Battenhouse s *Shakespearean tragedy* Its art and Christian premises Irving Ribner s *Patterns in Shakespearean tragedy* Virgil K Whitaker s *The mirror up to nature* The techniques of Shakespeare s tragedies and Robert Grams Hunter s *Shakespeare and the mystery*

of God's judgments Waters questions for example Battenhouse's validity of Christian theological and didactic emphases on the old purgation theory of catharsis His approach differs also from Northrop Frye's views on the tragedies in Northrop Frye on Shakespeare an archetypal approach to representative plays including the tragedies

**Tombs in Shakespearean Drama** H. Austin Whitver, 2022-12-30 Tombs in Shakespearean Drama explores the rhetorical deployment of tombs and monuments on the early modern stage demonstrating their historiographic power and mythmaking potential By analyzing references to tombs in plays by Shakespeare and others in conjunction with extant monuments this volume demonstrates how these references function in two overlapping ways in period drama monuments act as repositories of information about the past and they allow the living to construct and preserve fictive narratives The stage exposes the flimsy materiality of paper placing less value on the written word than period poetry In this way critics have perhaps oversold as universal Shakespeare's poetic praise of stone Tombs within plays act as a powerful historical and narrative medium raising the stakes to provide the stage with the illusion of permanency Playwrights use tombs to anchor the stage action giving a sense of lasting importance to dramatic events and combatting the ephemeral nature of the playhouse In drama Shakespeare and others drew on the persona preserved on tombs this volume widens our view of how these representations interacted in the commemorative economy of early modern England Within the playhouse it was the tomb not the tome that stood as a symbol of permanence

**Shakespearean Tragedy** John Drakakis, 2014-06-06 Shakespearean Tragedy brings together fifteen major contemporary essays on individual plays and the genre as a whole Each piece has been carefully chosen as a key intervention in its own right and as a representative of an influential critical approach to the genre The collection as a whole therefore provides both a guide and explanation to the various ways in which contemporary criticism has determined our understanding of the tragedies and the opportunity for assessing the wider issues such criticism raises The collection begins by considering the impact of social semiotics on approaches to the tragedies before moving on to deal in turn with the various forms of Marxist criticism New Historicism Cultural Materialism Feminism Psychoanalysis and Poststructuralism

**The Comic Matrix of Shakespeare's Tragedies** Susan Snyder, 2019-01-29 Comic elements in Shakespeare's tragedies have often been noted but while most critics have tended to concentrate on humorous interludes or on a single play Susan Snyder seeks a more comprehensive understanding of how Shakespeare used the conventions structures and assumptions of comedy in his tragic writing She argues that Shakespeare's early mastery of romantic comedy deeply influenced his tragedies both in dramaturgy and in the expression and development of his tragic vision From this perspective she sheds new light on Romeo and Juliet Hamlet Othello and King Lear The author shows Shakespeare's tragic vision evolving as he moves through three possibilities comedy and tragedy functioning first as polar opposites later as two sides of the same coin and finally as two elements in a single compound In the four plays examined here Professor Snyder finds that traditional comic structures and assumptions operate in several ways to shape the tragedy they set up expectations which when proven false

reinforce the movement into tragic inevitability they underline tragic awareness by a pointed irrelevance they establish a point of departure for tragedy when comedy's happy assumptions reveal their paradoxical shadow side and they become part of the tragedy itself when the comic elements threaten the tragic hero with insignificance and absurdity Susan Snyder is Professor of English at Swarthmore College Originally published in 1979 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *The Shakespearean World* Jill L Levenson, Robert Ormsby, 2017-03-27 The Shakespearean World takes a global view of Shakespeare and his works especially their afterlives Constantly changing the Shakespeare central to this volume has acquired an array of meanings over the past four centuries Shakespeare signifies the historical person as well as the plays and verse attributed to him It also signifies the attitudes towards both author and works determined by their receptions Throughout the book specialists aim to situate Shakespeare's world and what the world is because of him In adopting a global perspective the volume arranges thirty six chapters in five parts Shakespeare on stage internationally since the late seventeenth century Shakespeare on film throughout the world Shakespeare in the arts beyond drama and performance Shakespeare in everyday life Shakespeare and critical practice Through its coverage The Shakespearean World offers a comprehensive transhistorical and international view of the ways this Shakespeare has not only influenced but has also been influenced by diverse cultures during 400 years of performance adaptation criticism and citation While each chapter is a freshly conceived introduction to a significant topic all of the chapters move beyond the level of survey suggesting new directions in Shakespeare studies such as ecology tourism and new media and making substantial contributions to the field This volume is an essential resource for all those studying Shakespeare from beginners to advanced specialists

**Shakespearean Tragedy** D. F. Bratchell, 2019-05-24 This volume reflects changing critical perceptions of Shakespeare's works from Renaissance to modern times and celebrates the power of Shakespearean tragedy The selection of critical reaction covers both the general concept of Shakespearean tragedy and its expression in the major plays illustrating the main directions of critical approaches to Shakespearean tragedy and enabling the reader to develop an informed response to Shakespeare's dramatic works An introductory chapter traces the development of the concept of tragedy from classical times and its dramatic expression in the time of Shakespeare Each of Shakespeare's great tragedies Hamlet Macbeth Lear and Othello is considered in turn and a final chapter summarizes contemporary critical approaches so that the reader can link the best of the critical past with the present critical scene Performing Shakespeare's Tragedies Today Michael Dobson, 2006-11-30 A collection of essays by major Shakespearean actors on playing particular roles in Shakespeare's

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