



REVENGE TRAGEDIES

- **Revenge is an individual response to an intolerable wrong or public insult**
- **Revenge almost always follows a devious path toward its violent end**
- **The avenger is in the grip of an inner compulsion: motivated by an institutional failure (justice in the hands of criminal)**
- **Revenge needs their victims to know what is happening and why (satisfaction)**
- **Universally imperative: stronger than religious convictions**

Revenge Tragedies

Dr. M. Sai Krithika



Revenge Tragedies:

Revenge Tragedies of the Renaissance Janet Clare, 2006 In this study of revenge tragedies notably by Thomas Kyd William Shakespeare Thomas Middleton John Marston and John Webster Janet Clare suggests that genres are not passively inherited but made and re made every time a new play is performed The implication that there is an identifiable genre of revenge tragedy rehearsing common conventions is challenged as Clare examines Renaissance plays of revenge on their own terms While disclosing evident inter textual links and a similar appeal to classical material revenge plays of the late Elizabethan and Jacobean period strive for a range of effects including satire parody and farce Some plays embody a providential outlook while others seem defiantly secular Francis Bacon s famous maxim a kind of wild justice captures the moral ambivalence of revenge a rough justice on the point of anarchy Janet Clare demonstrates the problematic nature of revenge as it defines dramatic action As the exploration of plays in this study reveals revenge is not only bound up with justice honour and duty but impelled by perverted impulses envy and resentment

Five Revenge Tragedies Thomas Kyd, Thomas Middleton, William Shakespeare, John Marston, Henry Chettle, 2012-05-31 As the Elizabethan era gave way to the reign of James I England grappled with corruption within the royal court and widespread religious anxiety Dramatists responded with morally complex plays of dark wit and violent spectacle exploring the nature of death the abuse of power and vigilante justice In Kyd s *The Spanish Tragedy* a father failed by the Spanish court seeks his own bloody retribution for his son s murder Shakespeare s 1603 version of *Hamlet* creates an avenging Prince of unique psychological depth while Chettle s *The Tragedy of Hoffman* is a fascinating reworking of *Hamlet* s themes probably for a rival theatre company In Marston s *Antonio s Revenge* thwarted love leads inexorably to gory reprisals and in Middleton s *The Revenger s Tragedy* malcontent Vindice unleashes an escalating orgy of mayhem on a debauched Duke for his bride s murder in a ferocious satire reflecting the mounting disillusionment of the age Emma Smith s introduction considers the political and religious climate behind the plays and the dramatic conventions within them This edition includes a chronology playwrights biographies and suggestions for further reading

Hamlet and the Genre of the Revenge Tragedy Melanie Kloke, 2007-01-12 Seminar paper from the year 2006 in the subject English Language and Literature Studies Literature grade 1.3 University of Paderborn language English abstract In Elizabethan England the genre of the revenge tragedy was very popular Many plays of this kind by several different playwrights including William Shakespeare were written and staged in the 16 th and 17 th centuries The success of the genre was not only due to its bloody criminal and therefore exciting action but also to the topicality of revenge at that time In revenge plays questions were raised which concerned the Elizabethans and which made them reflect on their own situations and attitudes It was around 1570 that English playwrights took over the concept of the revenge tragedy from foreign authors such as Seneca 1 However the genre was so successful and widely spread among the English that a new Elizabethan revenge tragedy was developed *The Spanish Tragedy* by Thomas Kyd which can be regarded as the prototype of

the English revenge drama constituted a pattern containing the basic elements of a revenge play which a lot of contemporary authors such as Shakespeare are said to have followed 2 In the following the success of the Elizabethan revenge play will be examined with respect to the attitude towards vengeance at that time Furthermore the relevance of the revenge tragedies for the Elizabethan audience will be taken into consideration Afterwards the pattern introduced with Kyd's The Spanish Tragedy the Kydian formula 3 will be depicted before it's basic constituents will be related to Hamlet the most famous Shakespearean tragedy in which revenge is an important motive

Revisiting Revenge Tragedy Adam Hansen, Marco Prandoni, Cornelis van der Haven, 2024-12-02 Revisiting Revenge Tragedy explores one of the most popular and influential genres of early modern theatre Revenge tragedies resonated with audiences and authors because of their explicit and often horrific depictions of political instability religious violence and affective distress In innovative and provocative ways this book situates the political religious and affective dimensions of such plays within the transnational dynamics of their inception and dissemination across a conflicted Europe raising questions for us now about authority tyranny and justice Moreover detailed case studies demonstrate how depicting revenge questioned or evinced sometimes radical sexual cultural and political identities and positions Contributors include Karoline Johanna Baumann Sarah I Fengler Anne Graham Adam Hansen Tom Laureys Vanessa Lim Marco Prandoni Cornelis van der Haven Tim Vergeer Helen Watanabe O Kelly and Dinah Wouters

English Revenge Drama Linda Woodbridge, 2010-09-16 Vengeance permeates English Renaissance drama for example it crops up in all but two of Shakespeare's plays This book explores why a supposedly forgiving Christian culture should have relished such bloodthirsty vengeful plays A clue lies in the plays passion for fairness a preoccupation suggesting widespread resentment of systemic unfairness legal economic political and social Revengers precise equivalents the father of two beheaded sons obliges his enemy to eat her two sons heads are vigilante versions of Elizabethan law where penalties suit the crimes thieves hands were cut off scolds tongues bridled The revengers language of paying hints at the operation of revenge in the service of economic redress Revenge makes contact with resistance theory justifying overthrow of tyrants and some revengers challenge the fundamental inequity of social class Woodbridge demonstrates how for all their sensationalism their macabre comedy and outlandish gore Renaissance revenge plays do some serious cultural work

Shakespeare, Revenge Tragedy and Early Modern Law Derek Dunne, 2016-04-12 This book the first to trace revenge tragedy's evolving dialogue with early modern law draws on changing laws of evidence food riots piracy and debates over royal prerogative By taking the genre's legal potential seriously it opens up the radical critique embedded in the revenge tragedies of Kyd Shakespeare Marston Chettle and Middleton

Four Revenge Tragedies Thomas Kyd, John Ford, John Webster, 2014-05-08 Francis Bacon described revenge as a kind of wild justice Then as now early modern playwrights and their theatre going public were fascinated by the anarchic energies that a desire for retribution unleashes Rather than rehearsing familiar conventions each of these plays presents a unique social and cultural milieu where dark fantasies of revenge are variously played out In Kyd's

The Spanish Tragedy a grieving father seeks public justice for the murder of his son by envious princelings When his attempts are thwarted he turns a court spectacle of murder into the real thing Blackly comic in its tone and style The Revenger s Tragedy anon presents vengeance as mimetic art witty and cruel Ford s Tis Pity She s a Whore represents an innovative re working of the genre as a brother s love for his sister leads to his spectacular revenge on his rival her husband in a society in which brutal retaliation for perceived wrong is the norm In Webster s The White Devil crimes of passion ignite revenge in the courts of the Italian city states This student edition contains fully annotated modernized texts of each play together with an introduction discussing the dramatic and poetic style of each play focusing on its action and play of ideas

Gothic in Revenge Tragedies Dr. M. Sai Krithika,2017-07-18 The word Gothic has connotations of violence and grotesqueness The popular Gothic elements are blood and gore unnatural and supernatural occurrences eerie passages mystery haunted castles ghosts perambulating skeletons numerous death in a gory manner Byronic love passion and revenge As Virginia Woolf rightly calls them they are the strange human need for feeling afraid It is the Hyde in every Jekyll that makes one take to the gothic The British Revenge Tragedies embedded with these elements serve as forerunner of the gothic genre In The Jew of Malta we find the barbaric scheming Machiavellian Barabas that plots the evil actions in the play that leads to mass graves and eventually himself being burned alive in a cauldron In The Spanish Tragedy Andrea s ghost and Revenge discovery of the mangled body of Horatio and the blood stained handkerchief letter written with blood and Hieronimo cutting out his tongue are the major Gothic elements In Hamlet the ghost of Hamlet s father the violent stabbing of Polonius the grave digger s eulogizing death and the introduction of Yorick s skull never fail in creating chills down the spine of any reader Ian Jack observes on Webster s plays that The White Devil and The Duchess of Malfi have no other purpose other than making the audience s flesh creep Thus gothic as a genre has been strongly haunting literature and would still continue to haunt not only literature but also life

Revenge Tragedies Bente A. Videbaek,2003 Four Revenge Tragedies Katharine Eisaman Maus,1998 The Revenge Tragedy flourished in Britain in the late Elizabethan and Jacobean period for both literary and cultural reasons Thomas Kyd s The Spanish Tragedy 1587 helped to establish the popularity of the genre and it was followed by The Revenger s Tragedy 1606 published anonymously and ascribed first to Cyril Tourneur and then to Thomas Middleton George Chapman s The Revenge of Bussy D Ambois and Tourneur s The Atheist s Tragedy were written between 1609 and 1610 Each of the four plays printed here defines the problems of the revenge genre often by exploiting its conventions in unexpected directions All deal with fundamental moral questions about the meaning of justice and the lengths to which victimized individuals may go to obtain it while registering the social strains of life in a rigid but increasingly fragile social hierarchy

Revenge Tragedy and the Drama of Commemoration in Reforming England Thomas Rist,2016-12-05 Considering major works by Kyd Shakespeare Middleton and Webster among others this book transforms current understanding of early modern revenge tragedy Examining the genre in light of historical

revisions to England's Reformations and with appropriate regard to the social history of the dead it shows revenge tragedy is not an anti-Catholic and Reformist genre but one rooted in and in dialogue with traditional Catholic culture. Arguing its tragedies are bound to the age's funerary performances it provides a new view of the contemporary theatre and especially its role in the religious upheavals of the period.

The Cambridge Companion to English Renaissance Tragedy Emma Josephine Smith, Garrett A. Sullivan (Jr.), 2010-08-12

Introducing the reader to important topics in English Renaissance tragedy this Companion presents fresh readings of key texts.

The Revenger's Tragedy Cyril Tourneur, Thomas Middleton, 1996-05-15

This book depicts a morally corrupt universe where the desire for justice is contaminated by the obsession for revenge. The denunciations of sin are countered at each turn by the pleasure characters take in acting or watching adultery, incest, murder.

Jacobean Revenge Tragedy and the Politics of Virtue Eileen Jorge Allman, 1999

The *Second Maid's Tragedy*, *The Tragedy of Valentinian*, and *The Duchess of Malfi* appeared on the English stage at a time when disenchantment with King James and nostalgia for Queen Elizabeth cast doubt on the traditional analogy between maleness and authority. In their sensational portrayal of politics and sex these revenge tragedies challenge the dogmas of patriarchy and absolutism on which James based his rule. Focusing initially on the first three plays Eileen Allman examines the genre's resident tyrants, revengers, androgynous heroes, and virtuous heroines.

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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.

Game of Thrones as a Contemporary Feminist Revenge Tragedy Lea M. Peters, 2023-10-11

It is common knowledge that the television series *Game of Thrones* and revenge go together well, but whether *Game of Thrones* and feminism are compatible is debatable. At the least, this book shows how the series' female characters in particular utilise revenge to acquire autonomy, fight objectification, and pursue equality. On the one hand, they do so by mirroring the female characters of English Renaissance Revenge Tragedies. On the other, prevailing feminist ideas of the 21st century are also incorporated. The resulting tension between models from the Renaissance and current feminist impulses allows for an interpretation of *Game of Thrones* as a contemporary feminist version of a Revenge Tragedy. Thus, this book discusses gender equality and representation, problematising the heteronormative binary perspective so commonly given on the series. As such, the book is for everyone interested in popular culture and its influences and developments, both fans and critics of the show, feminists and those who aspire to educate themselves.

Hamlet's Choice Peter Lake, 2020-07-21

An illuminating account of how Shakespeare worked through the tensions of Queen Elizabeth's England in two canon-defining plays. Conspiracies and revolts simmered beneath the surface of Queen Elizabeth's reign. England was riven with tensions created by religious conflict and the prospect of dynastic crisis and regime change. In this rich incisive account Peter Lake reveals how in *Titus Andronicus* and *Hamlet* Shakespeare worked through a range of Tudor anxieties.

including concerns about the nature of justice resistance and salvation In both Hamlet and Titus the princes are faced with successions forged under questionable circumstances and they each have a choice whether or not to resort to political violence The unfolding action Lake argues is best understood in terms of contemporary debates about the legitimacy of resistance and the relation between religion and politics Relating the plays to their broader political and polemical contexts Lake sheds light on the nature of revenge resistance and religion in post Reformation England Revenge Tragedy Stevie Simkin,2017-03-14 Revenge has been an issue in all societies from ancient times to the present day In western culture the revenge plot has been one of the linchpins of narrative structure it is central to much Greek tragedy and was immensely popular in Elizabethan and Jacobean theatres In this volume Stevie Simkin has collected essays on five plays which are representative of this genre The Spanish Tragedy The Revenger s Tragedy The Changeling The White Devil and Tis Pity She s A Whore These plays are a rich source of ideas about Renaissance society and politics recurrent issues include sexuality the complex relations of gender and power and the relationship between the individual and the state The collection as a whole demonstrates a variety of recent critical approaches to the genre including feminist psychoanalytic new historicist and cultural materialist viewpoints inspiring students to revisit these plays and to engage directly with the politics of the past and present and the ways in which they interrelate *Four Revenge Tragedies* Thomas Kyd,Thomas Middleton,George Chapman,2013-01-01 The four plays in this collection are a representative collection of dramas that exhibits the development of the Jacobean era revenge play In The Spanish Tragedy we find the aftermath of a conflict between the Viceroy of Portugal and the Spanish empire The death of Spanish officer Andrea prompts Horatio Andrea s best friend and Bel imperia who was in love with Andrea against her family s wishes to seek revenge against Andrea s murderer Balthazar the Viceroy s son The Revenger s Tragedy follows the young son of an Italian duke through his attempt to revenge the death of an elder through the rape of the beautiful Gloriana The Revenge of Bussy D Ambois concerns the story of Clermont D Ambois whose brother Bussy has been gunned down in an ambush Clermont becomes involved in a relationship with Tamyra Bussy s former lover who urges Clermont to take vengeance on her husband Montsurry who is responsible for Bussy s murder In The Atheist s Tragedy we find the story of D Amville a wealthy French nobleman and our titular atheist D Amville is a cynical ruthless and Machiavellian character who conspires to have his brother the Baron Montferrers killed and ruin his nephew Charlemont in order to gain the son s inheritance **The Spanish Tragedie** Thomas Kyd,2022-09-16 Thomas Kyd s The Spanish Tragedie stands as a seminal work in the canon of Elizabethan drama unveiling a complex tapestry of revenge madness and the interplay between love and honor Written in blank verse Kyd masterfully juxtaposes intense emotional conflicts against a backdrop of political intrigues encapsulating the anxieties of a society grappling with themes of justice and mortality The play s innovative use of a play within a play mechanism raises questions about the nature of reality and theatrical representation contributing to the genre s evolving narrative structure and setting the stage for later works by Shakespeare

and other contemporaries Kyd considered a forerunner of the revenge tragedy genre was likely influenced by personal experiences including the tumult of his time marked by political unrest and the complexities of the human psyche His background in law may have informed his intricate plots and moral quandaries while his associations with the rising theatrical culture in London provided him with the creative impetus to explore darker themes through compelling characters like Hieronimo This essential text is recommended for both scholars and enthusiasts of classical literature offering profound insights into human behavior and societal norms The Spanish Tragedie remains a captivating exploration of vengeance and despair urging readers to reflect on the consequences of their actions in an unforgiving world

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