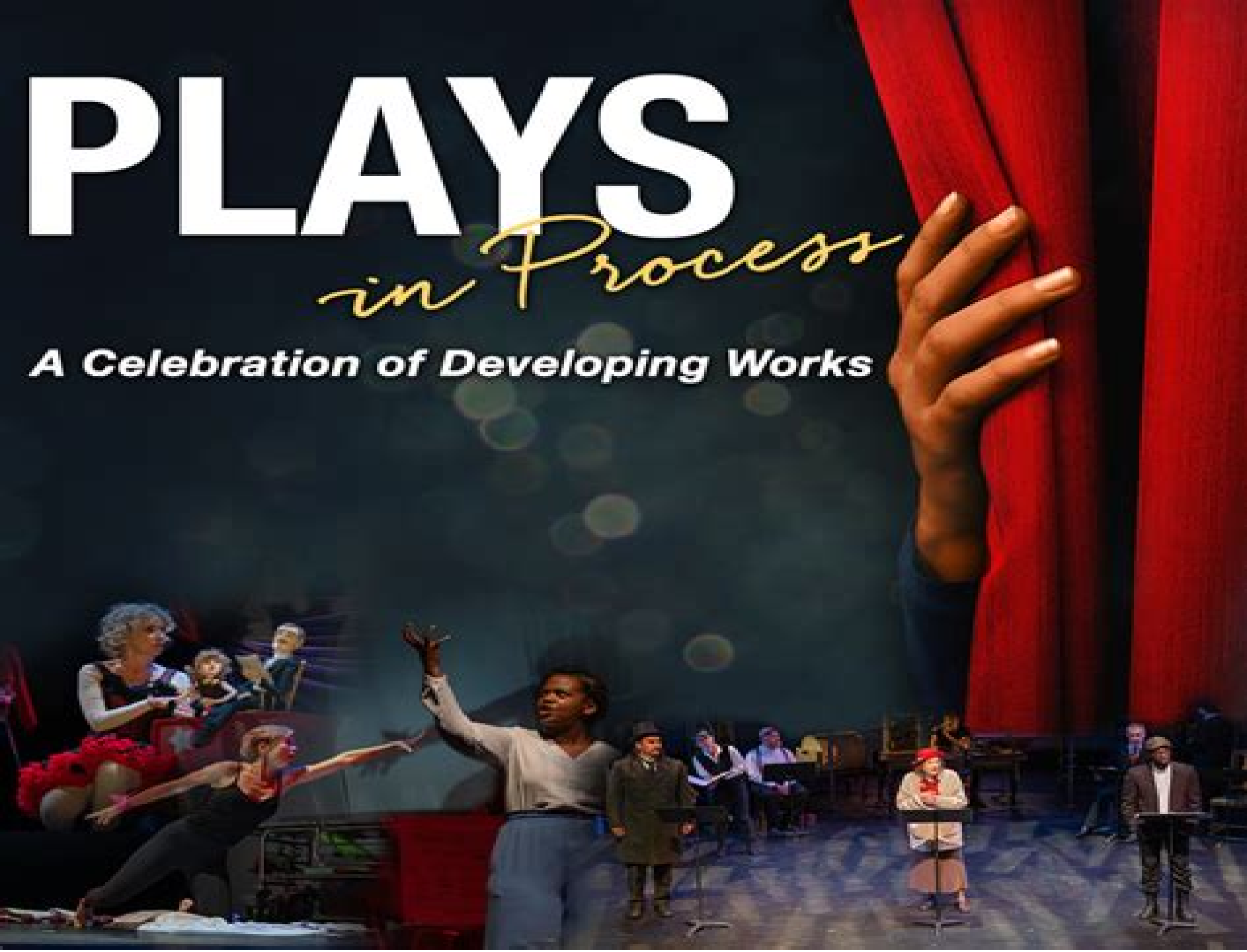


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Revenger Plays In Process:

Family and the State in Early Modern Revenge Drama Chris McMahon, 2012-11-27 In this book McMahon considers Early Modern revenge plays from a political science perspective paying particular attention to the construction of family and state institutions Plays set for close study are *The Spanish Tragedy* *Hamlet* *The Revenger's Tragedy* *The Malcontent* and *The Duchess of Malfi* The plays are read as unique events occupying positions in historical process concerning the privatisation of the family by means of symbolism and concrete household strategies such as budgeting and surveillance and the subsequent appropriation of the family and its methods by the state The effect is that family becomes an unofficial organ of the state This process however also involves the reform of the state along lines demanded by the private family McMahon's critical method derived from the theory of Bourdieu Bataille and Girard maps capital transactions to reveal emotionally charged often idiosyncratic responses to issues of shared concern Such issues include state corruption the management of women the performance of roles according to gender the uses of surveillance and the ethics of sacrifice *The Soliloquies in Hamlet* Alex Newell, 1991 This work defines the dramatic rationale of the *Hamlet* soliloquies in their dramatic contexts thereby clarifying the tragic idea that organizes the play **Jacobean Revenge Tragedy and the Politics of Virtue** Eileen Jorge Allman, 1999 *The Maid's Tragedy* *The Second Maid's Tragedy* *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 patriarchalism 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 **BOOK JACKET Title** Summary field provided by Blackwell North America Inc All Rights Reserved **Listening for Theatrical Form in Early Modern England** Allison K Deutermann, 2016-05-31 This book traces the dialectical development of auditory modes over six decades of commercial theatre history combining surveys of the theatrical marketplace with focused attention to specific plays **The Revenger's Tragedy: The State of Play** Gretchen E. Minton, 2017-11-16 *The Revenger's Tragedy* 1606 now widely attributed to Thomas Middleton is a play that provides a dark satirical response to other revenge tragedies such as *Hamlet* With its over the top and highly theatrical approach to revenge *The Revenger's Tragedy* has emerged as one of the most compelling examples of a drama by one of Shakespeare's contemporaries This collection of ten newly commissioned essays situates the play with respect to other Middleton and Shakespeare works as well as repertory showcasing recent research about the play's engagement with issues such as religion genre race language and performance *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 play's 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 Performing Ethics in English Revenge Drama Noam Reisner, 2024-06-30 An investigation of how Renaissance English revenge drama carried out important ethical work through audience participation and metatheatre *Shakespearean Criticism* Various, 2021-06-23 Reissuing works originally published between 1984 and 1995 this set brings back into print early volumes from the Shakespearean Criticism Series originally edited by Joseph Price The books present selections of renowned scholarship on each play touching on performances as well as the dramatic literature The pieces included are a mixture of influential historical criticism more modern interpretations and enlightening reviews most of which were published in wide spread places before these compilations were first made Companions to the plays these books showcase critical opinion and scholarly debate

Titus Andronicus Philip C. Kolin, 2015-04-10 Originally published in 1995 In three parts introduction criticism and reviews this volume examines the goriest of Shakespeare's works The editor's exhaustive introduction runs through the pattern of changing scholarship and commentary introducing the key interests in the play from its authorship to its language rhetoric and performance Early commentaries focused on arguing about whether the play was truly Shakespeare's A selection of the most important of these are included here followed by later investigations looking at myriad topics and characters revenge violence race Aaron women tragedy and Tamora The large section of reviews of stage performances arranged chronologically ranges from 1857 to 1990 Two final pieces interestingly survey stage history of Titus in Japan and in Germany vnh , **Time and Causality in Early Modern Drama** Linc Kesler, 2024-06-07 The opening of the first commercial theatre in London in 1579 initiated a pattern of development that radically reshaped representation The competition among theatres required the constant production of new works creating an interplay between the innovations of producers and the rapidly changing perceptions of audiences The result was a process of incremental change that redefined perceptions of time action and identity Aristotle in the Poetics contrasted a similar set of formal developments to the earlier system of the epics which like many predecessors of early modern drama had emerged from largely oral traditions Located in the context of contemporary relations between the academy and Indigenous communities Time and Causality in Early Modern Drama Plotting Revenge traces these developments through changes in the revenge tragedy form and questions our abilities habituated to literacy to fully understand or appreciate the complexity and operations of oral systems The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons

Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license **Tragedy and Dramatic Theatre** Hans-Thies Lehmann, 2016-05-05 This comprehensive authoritative account of tragedy is the culmination of Hans Thies Lehmann's groundbreaking contributions to theatre and performance scholarship. It is a major milestone in our understanding of this core foundation of the dramatic arts. From the philosophical roots and theories of tragedy through its inextricable relationship with drama to its impact upon post-dramatic forms, this is the definitive work in its field. Lehmann plots a course through the history of dramatic thought, taking in Aristotle, Plato, Seneca, Nietzsche, Heidegger, Lacan, Shakespeare, Schiller, Holderlin, Wagner, Maeterlinck, Yeats, Brecht, Kantor, Heiner Müller, and Sarah Kane. Landscape's Revenge Caio Yurgel, 2018-11-05 Landscape as it appears and is described throughout the works of Bernardo Carvalho and Robert Walser provides an excellent yet virtually unexplored pathway to the authors' literary projects. The landscape functions here as a synthetic and unifying figure that triggers at first through the analysis of its description per se the main and most evident elements of the authors' works. However, when sustained as a methodological figure beyond the scope of its own description, the landscape soon reveals a darker, far more fascinating and far less explored side of the authors' oeuvres: a vengeful, seemingly defeatist resentment against the status quo which gives way to the more latent and biting elements of the authors' prose, such as irony, the *unheimlich*, an anti-heroic agenda, the apocalyptic aesthetics of a disaster-prone fictional world, as well as an understanding of history and literature through the figures of failure and marginality. By drawing from diverse critical traditions from Latin America and Europe, this comparative text seeks to unravel in all of its complexity and scope the fictional stage upon which Walser's and Carvalho's characters narrate with their dying breath a world that is slowly undoing itself. **Asia Major**, 2007 Effective Teaching in Higher Education Madeleine Atkins, George Brown, 2002-09-11 Assists academic staff to develop their effectiveness as teachers and improve their students' learning by giving practical guidelines and suggestions for teaching and a series of activities. **Women and Revenge in Shakespeare** Marguerite A. Tassi, 2011 Can there be a virtue in vengeance? Can revenge do ethical work? Can revenge be the obligation of women? This wide-ranging literary study looks at Shakespeare's women and finds bold answers to questions such as these. A surprising number of Shakespeare's female characters respond to moral outrages by expressing a strong desire for vengeance. This book's analysis of these characters and their circumstances offers incisive critical perceptions of feminine anger, ethics, and agency, and challenges our assumptions about the role of gender in revenge. In this provocative book, Marguerite A. Tassi counters longstanding critical opinions on revenge that it is the sole province of men in Western literature and culture; that it is a barbaric, morally depraved, irrational instinct; and that it is antithetical to justice. Countless examples have been mined from Shakespeare's dramas to reveal women's profound concerns with revenge and justice, honor and shame, crime and punishment. In placing the critical focus on avenging women, this book significantly redresses a gender imbalance in scholarly treatments of revenge, particularly in early modern literature. **Staging in Shakespeare's Theatres** Andrew Gurr, Mariko

Ichikawa, 2000 Oxford Shakespeare Topics provides students teachers and interested readers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject Notes and a critical guide to further reading equip the interested reader with the means to broaden research By bringing together evidence from different sources documentary archaeological and the play texts themselves Staging in Shakespeare's Theatres reconstructs the ways in which the plays were originally staged in the theatres of Shakespeare's own time and shows how the physical possibilities and limitations of these theatres affected both the writing and the performances The book explains the conditions under which the early playwrights and players worked their preparation of the plays for the stage and their rehearsal practices It looks at the quality of evidence supplied by the surviving play texts and the extent to which audiences of the time differed from modern audiences and it gives vivid examples of how Elizabethan actors made use of gestures costumes props and the theatre's specific design features Stage movement is analysed through a careful study of how exits and entrances worked on such stages The final chapter offers a thorough examination of Hamlet as a text for performance excitingly returning the play to its original staging at the Globe

Revenge, Agency, and Identity from European Drama to Asian Film Eric Dodson-Robinson, 2019-07-29 Eric Dodson Robinson's Revenge Agency and Identity from European Drama to Asian Film challenges critical readings of drama film and literature that downplay agency From Attic tragedy through Seneca and Shakespeare and into Japanese and Korean film the book pursues the agent of vengeance in her fury to reconstruct an identity shattered by trauma Tragic revenge is an imaginary theater only partly encompassed by disciplines institutions and discourses In this theater violence becomes contagious and potentially transformative as performance gives birth to the agent of vengeance a complex emergent agent who is more than the sum of the actors auteur tradition and audience all of whom infiltrate and strive to control her will The agent of vengeance determined to outdo past exemplars exacts traumatic excess not equivalence **A Companion to Shakespeare's Works, Volume I** Richard Dutton, Jean E. Howard, 2008-04-15 This four volume Companion to Shakespeare's Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare's tragedies contains original essays on every tragedy from Titus Andronicus to Coriolanus as well as thirteen additional essays on such topics as

Shakespeare's Roman tragedies Shakespeare's tragedies on film Shakespeare's tragedies of love Hamlet in performance and tragic emotion in Shakespeare **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 to say 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

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