

Shakespeare's Tragic Imagination



Nicholas Grene

Shakespeares Tragic Imagination

Victor L. Cahn



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Shakespeare's Tragic Imagination Nicholas Grene, 2016-07-27 The world of Macbeth with its absolutes of good and evil seems very remote from the shifting perspectives of Antony and Cleopatra or the psychological and political realities of Coriolanus Yet all three plays share similar thematic concerns and preoccupations the relations of power to legitimating authority for instance or of male and female roles in the imagination of male heroic endeavour In this acclaimed study Nicholas Grene shows how all nine plays written in Shakespeare's main tragic period display this combination of strikingly different milieu balanced by thematic interrelationships Taking the English history play as his starting point he argues that Shakespeare established two different modes of imagining the one mythic and visionary the other sceptical and analytic In the tragic plays that followed themes and situations are dramatised alternately in sacred and secular worlds A chapter is devoted to each tragedy but with a continuing awareness of companion plays the analysis of Julius Caesar informing that of Hamlet discussion of Troilus and Cressida counterpointed by the critique of Othello and the treatment of King Lear growing out from the limitations of Timon of Athens The aim is to resist homogenising the plays but to recognise and explore the unique imaginative enterprise from which they arose *The Tragic Imagination in Shakespeare and Emerson* Andy Amato, 2024-03-07 What is the tragic imagination And what role does it play in the works of William Shakespeare and Ralph Waldo Emerson Explaining the tragic imagination as a creative faculty employed to answer the perennial Riddle of the Sphinx a theory of the world that advances human freedom and dignity in the face of historical injustice cruelty and violence Andy Amato seeks to recover and rehabilitate this concept by revealing its significance to both key works of philosophy and literature and our contemporary world This book begins with a close and careful reading of Emerson's first major work Nature in conversation with nineteenth and twentieth century continental philosophy critical theory and post structuralism Uncovering neglected elements of Emerson's philosophy beyond his reputation as the philosopher of cheer this book explores how Emersonian transcendentalism affirms rather than denies the tragic sense of life tragic idealism and makes a substantial contribution to philosophy's perpetual endeavour to solve the Riddle In the second part of the book Amato then employs Emerson's theoretical lens to interpret Shakespeare's tragedy King Lear In doing so he innovatively reframes the central themes of suffering vision nature nothing foolishness and silence toward achieving liberation By pairing these two giants of literature and philosophy *The Tragic Imagination in Shakespeare and Emerson* not only offers fresh interpretations of Nature and King Lear but also makes the case for the renewed deployment of tragic imagination in creative redress to our current social political situation *Shakespeare's Tragic Imagination* Nicholas Grene, 2016-01-05 The world of Macbeth with its absolutes of good and evil seems very remote from the shifting perspectives of Antony and Cleopatra or the psychological and political realities of Coriolanus Yet all three plays share similar thematic concerns and preoccupations the relation of power to legitimating authority for instance or of male and female roles in the imagination of male heroic endeavour In this

acclaimed study Nicholas Grene shows how all nine plays written in Shakespeare's main tragic period display this combination of strikingly different milieu balanced by thematic interrelationships Taking the English history play as his starting point he argues that Shakespeare established two different modes of imagining the one mythic and visionary the other sceptical and analytic In the tragic plays that followed themes and situations are dramatised alternately in sacred and secular worlds A chapter is devoted to each tragedy but with a continuing awareness of companion plays the analysis of Julius Caesar informing that of Hamlet discussion of Troilus and Cressida counterpointed by the critique of Othello and the treatment of King Lear growing out from the limitations of Timon of Athens The aim is to resist homogenising the plays but to recognise and explore the unique imaginative enterprise from which they arose Dynamism of Character in Shakespeare's Mature Tragedies Piotr Sadowski, 2003 The theory considers human behavior in terms of functional equilibrium between the stable properties of the mind independent from the pressures of the sociocultural environment and the immediate situational context What we call character thus denotes an autonomous configuration of psychological elements which remains stable despite the changing external circumstances William Shakespeare: Tragedies Harold Bloom, Sterling Professor of Humanities Harold Bloom, 2009 Presents a collection of critical essays on the works of William Shakespeare *The Definitive Shakespeare Companion* Joseph Rosenblum, 2017-06-22 This expansive four volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths but they are also complex multilayered masterpieces Shakespeare drew on varied sources to create his plays and while the plays are sometimes set in worlds before the Elizabethan age they nonetheless parallel and comment on situations in his own era Written with the needs of students in mind this four volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work This indispensable ready reference examines Shakespeare's plots language and themes his use of sources and exploration of issues important to his age the interpretation of his works through productions from the Renaissance to the present and the critical reaction to key questions concerning his writings The book provides coverage of each key play and poems in discrete sections with each section presenting summaries discussions of themes characters language and imagery and clear explications of key passages Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions The work also provides a comprehensive list of print and electronic resources suitable for student research Tragedy Sarah Dewar-Watson, 2014-06-10 Tragedy is one of the oldest and most revered forms of literature in the western world Over the centuries tragedy has shown a tremendous capacity to reinvent itself often emerging at crucial moments in the evolution of cultural political and intellectual history Not only is tragedy marked by its diversity the

critical literature surrounding the genre is equally diverse This Reader's Guide offers a comprehensive introduction to the key criticism and debates on tragedy from Aristotle through to the present day Sarah Dewar Watson presents the work of canonical theorists and lesser known but nonetheless influential critics bringing together a strong sense of the critical tradition and an awareness of current scholarly trends Stimulating and engaging this essential resource helps students to navigate their way around the subject of tragedy and its rich critical terrain

William Shakespeare's Macbeth Harold Bloom, 2010 A collection of literary criticism focusing on Shakespeare's play Macbeth

Shakespearean Tragedy Kiernan Ryan, 2021-07-29 This ground breaking book reveals the prophetic revolutionary vision that drives Shakespeare's tragedies tracing its unbroken development from its beginnings in the Henry VI plays and Shakespeare's first tragedy Titus Andronicus right through to his last Coriolanus The four full length studies at the heart of the book focus in depth on Shakespeare's four greatest tragedies Hamlet Othello King Lear and Macbeth Shakespearean Tragedy engages with each of these titanic masterpieces as a singular complete work of dramatic art with its own distinctive concerns and critical challenges but with the same unmistakably Shakespearean tragic vision at its core Through compelling new readings of the plays grounded in close analysis of their language and form Kiernan Ryan shows how Shakespeare dramatizes the tragic realities of his world from the standpoint of the transfigured future that our world still awaits

Rasa Theory in Shakespearean Tragedies Swapna Koshy, 2020-11-25 This book adds a unique eastern perspective to the ever growing corpus of Shakespeare criticism The ancient Sanskrit theory of Rasa the aesthete's emotional response to performing arts is explicated in detail and applied to Shakespeare's tragic masterpieces Bharata who wrote about Rasa in the Natyasastra developed detailed guidelines for the communication of emotion from author to actor and then to the audience culminating in a sublime aesthetic experience Though chronologically Bharata is as ancient as Aristotle thematically his ideas are as relevant today as Aristotle's is and often echo those of the Greek master This cross cultural study on the communication of emotions in art establishes that emotions are universal and their communication follows similar patterns in all climes The Rasa theory is today applied to modern media like film and has found a place among audience centric communication theories This volume extends the East West dialogue in aesthetic theory by identifying parallels and points of deviation and delights both aesthete and critic alike

Shakespeare the Playwright Victor L. Cahn, 1996-03-30 When Victor Cahn's Shakespeare the Playwright was issued in 1991 it was highly recommended for any general public library and for academic collections at all undergraduate levels Choice and viewed as a useful guide for the general reader as well as high school and undergraduate students Library Journal Now Professor Cahn has revised his introduction to make the context of Shakespeare's plays more meaningful to the beginning researcher and to show how the plays have been performed from the 16th century onward In addition the bibliographies for each of the 37 plays have been updated to include the best new research These updates and revisions will enhance the use of this guide for the general reader student and researcher from high school onward Since their first

production four centuries ago the plays of William Shakespeare have been the most widely produced popularly acclaimed and critically examined works in the world's literature. In this unique book Victor L. Cahn, an acclaimed teacher of drama, guides the reader scene by scene through each of Shakespeare's thirty-seven plays, re-creating the freshness and theatrical effect of performance. Cahn has based his approach on the assumption that the fundamental appeal of Shakespeare's plays lies in the characters, and with clarity and subtlety he focuses on how the implications of the characters' actions and the nuances of their language contribute to the plays' impact. The introduction briefly traces Shakespeare's life and career and explains some of the social and artistic circumstances that influenced his work. The plays are grouped by genre: Tragedies, Histories, Comedies, and Romances. This structure allows Cahn to explore Shakespeare's development in all four dramatic forms as well as to suggest relationships between characters, themes, and images throughout the works. In addition, Cahn discusses the plays as reflective of Shakespeare's age, particularly the Renaissance concern with the tension between individual rights and social responsibility. The text is free from extensive scholarly apparatus, but valuable suggestions for further reading follow the analysis of each play, and a selected bibliography concludes the volume. The comprehensiveness of the book, as well as the accessibility and quality of its interpretations, make it a valuable resource for courses in Shakespeare drama and British literature, and a worthy addition to high school, college, university, and public library reference collections. **Are You Alone**

Wise? Susan Schreiner, 2011-01-11 The topic of certitude is much debated today. On one side, commentators such as Charles Krauthammer urge us to achieve moral clarity. On the other, those like George Will contend that the greatest present threat to civilization is an excess of certitude. To address this uncomfortable debate, Susan Schreiner turns to the intellectuals of early modern Europe, a period when thought was still fluid and had not yet been reified into the form of rationality demanded by the eighteenth and nineteenth centuries. Schreiner argues that Europe in the sixteenth century was preoccupied with concerns similar to ours: both the desire for certainty, especially religious certainty, and warnings against certainty permeated the earlier era. Digging beneath overt theological and philosophical problems, she tackles the underlying fears of the period as she addresses questions of salvation, authority, the rise of skepticism, the outbreak of religious violence, the discernment of spirits, and the ambiguous relationship between appearance and reality. In her examination of the history of theological polemics and debates, as well as other genres, Schreiner sheds light on the repeated evaluation of certainty and the recurring fear of deception. Among the texts she draws on are Montaigne's *Essays*, the mystical writings of Teresa of Avila, the works of Reformation fathers William of Occam, Luther, Thomas Muntzer, and Thomas More, and the dramas of Shakespeare. The result is not a book about theology, but rather about the way in which the concern with certitude determined the theology, polemics, and literature of an age. **Histrionic Hamlet**

Piotr Sadowski, 2024-09-18 According to psychological research on acting, the histrionic personality consists of a compulsive tendency to play, act, exaggerate emotions, succumb to illusions, seek attention through speech, body language, and costume, to be seductive and impulsive. An original intervention in the critical

history of Shakespeare's most famous play *Histrionic Hamlet* argues that the Danish Prince is a stage representation of just such a personality: a born actor and a drama queen rather than a politician incongruously thrown in the middle of ruthless high stakes power struggle requiring pragmatic rather than theatrical skills. Uniquely among other English revenge tragedies in *Hamlet*, a histrionic protagonist striking a series of gratuitous baffling self-indulgent and counterproductive poses is called upon to carry out a challenging and brutal political task which he spectacularly and tragically mismanages. Unable to perform on a theatrical stage as a professional actor, the Clown Prince bitterly plays anyway, turning all situations into opportunities of pretend play rather than effective political action. In consequence, he wastes tactical advantages over his enemies, endangers himself and jeopardizes his revenge plan. If ever there was one *Histrionic Hamlet*, should be of interest to students of Shakespeare theater practitioners and anyone interested in human dysfunctional and maladaptive behavior.

The Shakespearean International Yearbook Mark Turner, 2017-11-30 This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent. Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair. *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Contributors to this issue come from the US and the UK, Spain, Switzerland and South Africa, Canada, The Netherlands, India, Portugal, Greece, France and Hungary. In addition to the section on European Shakespeares, this volume includes essays on the genre of romance, issues of character and other topics.

Shakespeare and the Ideal of Love Jill Line, 2006-08-28 Reveals the influence of the Renaissance scholar priest Marsilio Ficino on Shakespeare and how the Neoplatonic philosophy of love shaped the inner meaning of his work. Shows how Shakespeare's works offer a path back to the divine unity of all things. Explains the role of love in the Christian Platonic concept of the three worlds. In *Love's Labours Lost*, Shakespeare talks of the true Promethean fire that is lit by the doctrine he reads in women's eyes. What is this doctrine and what is this true Promethean fire to which it gives birth? In *Shakespeare and the Ideal of Love*, Jill Line shows that Shakespeare shared the perennial philosophy of a long line of teachers including Hermes Trismegistus, Pythagoras, Plato, Plotinus and especially the Florentine scholar and mystic Marsilio Ficino. The answer to these questions, Line claims, lies in Ficino's Christian Platonic philosophy of love from which all Shakespeare's plays have their genesis. Love, according to Ficino, is the force that inspired the creation of the worlds of the angelic mind, the soul and the material, and it is through love that each of these worlds expands into the next. Love is also the vehicle that allows human beings to make the return journey to

the source of their being where they find unity in God This is the path on which all of Shakespeare's lovers embark Jill Line explains how Shakespeare's plays represent more than poetic literary constructs They are mirrors of the progress of the soul in many conditions and situations as it returns to the divine unity of all things

Fictions of Credit in the Age of Shakespeare Laura Kolb, 2021-02-04 In Shakespeare's England credit was synonymous with reputation and reputation developed in the interplay of language conduct and social interpretation As a consequence artful language and social hermeneutics became practical profitable skills Since most people both used credit and extended it the dual strategies of implication and inference of producing and reading evidence were everywhere Like poetry or drama credit was constructed fashioned out of the interplay of artifice and interpretation The rhetorical dimension of economic relations produced social fictions on a range of scales from transitory performances facilitating local transactions to the long term project of maintaining creditworthiness to the generalized social indeterminacy that arose from the interplay of performance and interpretation *Fictions of Credit in the Age of Shakespeare* examines how Shakespeare and his contemporaries represented credit driven artifice and interpretation on the early modern stage It also analyses a range of practical texts including commercial arithmetics letter writing manuals legal formularies and tables of interest which offered strategies for generating credit and managing debt Looking at plays and practical texts together *Fictions of Credit* argues that both types of writing constitute equipment for living practical texts by offering concrete strategies for navigating England's culture of credit and plays by exploring the limits of credit's dangers and possibilities In their representations of a world re-written by debt relations dramatic texts in particular articulate a phenomenology of economic life telling us what it feels like to live in credit culture to live that is inside a fiction

Shakespeare and the Economic Imperative Peter F. Gray, 2008-04-25 Despite the volume of work Shakespeare produced surprisingly few of his plays directly concern money and the economic mindset *Shakespeare and the Economic Imperative* examines the five plays that do address monetary issues *The Comedy of Errors* *The Merry Wives of Windsor* *The Merchant of Venice* *Measure for Measure* and *Timon of Athens* plays in which Shakespeare's view of how economic determinants shape interpersonal relationships progressively darkens In short what thematically starts out in farce ends in nihilistic tragedy Working within the critical stream of new economic criticism this book uses formal analysis to interrogate how words are used how words and metaphoric patterns from the quantifiable dealings of commerce transform into signifiers of qualitative values and how the endemic employment of discursive tropes based on mercantile principles debases human relationships This examination is complemented by historical socio-economic contextualization as it seems evident that the societies depicted in these plays reflect the changing world in which Shakespeare lived and wrote

Shakespeare and Renaissance Politics Andrew Hadfield, 2014-03-20 Shakespeare like many of his contemporaries was concerned with the question of the succession and the legitimacy of the monarch From the early plays through the histories to *Hamlet* Shakespeare's work is haunted by the problem of political legitimacy *Just and*

Unjust Wars in Shakespeare Franziska Quabeck, 2013-03-22 The concept of the just war poses one of the most important ethical questions to date Can war ever be justified and if so how When is a cause of war proportional to its costs and who must be held responsible The monograph *Just and Unjust Wars in Shakespeare* demonstrates that the necessary moral evaluation of these questions is not restricted to the philosophical moral and political discourse This analysis of Shakespeare's plays which focuses on the histories tragedies and Roman plays in chronological order brings to light that the drama includes an elaborate and complex debate of the ethical issues of warfare The plays that feature in this analysis range from Henry VI to Coriolanus and they are analysed according to the three Aquinian principles of legitimate authority just cause and right intention Also extending the principles of analysis to more modern notions of responsibility proportionality and the jus in bello presupposition this monograph shows that just war theory constitutes a dominant theoretical approach to war in the Shakespearean canon

The Age of Shakespeare Algernon Charles Swinburne, 1908

Whispering the Secrets of Language: An Emotional Journey through **Shakespeares Tragic Imagination**

In a digitally-driven world wherever displays reign supreme and immediate interaction drowns out the subtleties of language, the profound techniques and mental subtleties concealed within words usually get unheard. However, located within the pages of **Shakespeares Tragic Imagination** a fascinating fictional prize sporting with natural feelings, lies a fantastic journey waiting to be undertaken. Published by an experienced wordsmith, that marvelous opus invites readers on an introspective journey, lightly unraveling the veiled truths and profound impact resonating within ab muscles material of each word. Within the emotional depths with this moving review, we can embark upon a honest exploration of the book is key styles, dissect its fascinating writing design, and fail to the strong resonance it evokes serious within the recesses of readers hearts.

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