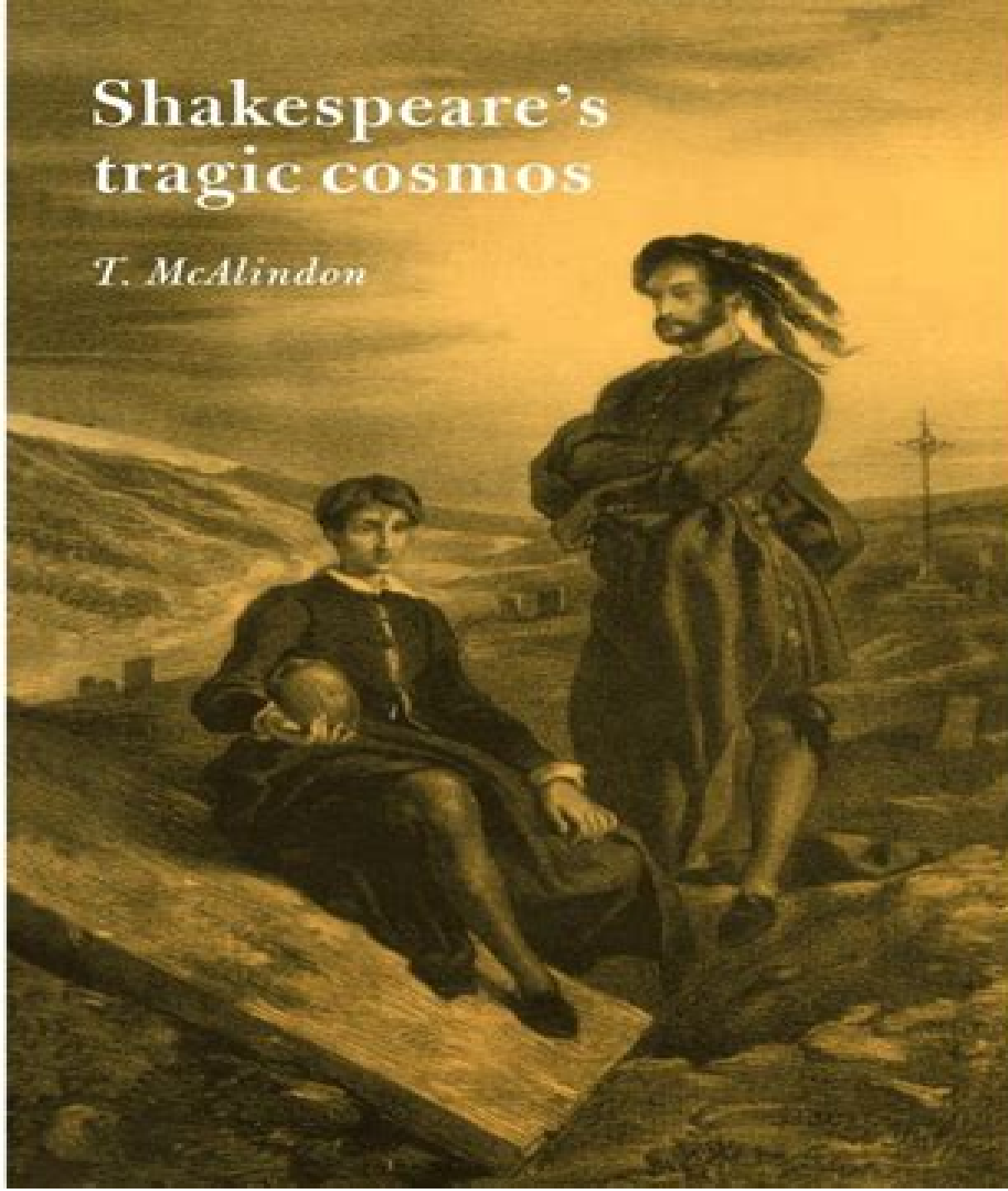


Shakespeare's tragic cosmos

T. McAlindon



Shakespeares Tragic Cosmos

Marlena Tronicke



Shakespeare's Tragic Cosmos:

Shakespeare's Tragic Cosmos T. McAlindon, Thomas McAlindon, 1996-04-18 This study focuses on Romeo and Juliet Julius Caesar the four main tragedies and Antony and Cleopatra Tom McAlindon argues that there were two models of nature in Renaissance culture one hierarchical in which everything has an appointed place and the other contrarious showing nature as a tense system of interacting opposites liable to sudden collapse and transformation This latter model informs Shakespeare's tragedy

Shakespeare's Tragedies Emma Smith, 2008-04-15 This Guide steers students through the critical writing on Shakespeare's tragedies from the sixteenth century to the present day Guides students through four centuries of critical writing on Shakespeare's tragedies Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further

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plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths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

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 *Shakespeare's Tragedies* Harold Bloom, 2009 Discusses the plot characters and themes of five Shakespearean tragedies **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 Shakespeare's Marlowe Robert A. Logan, 2016-04-01 Moving beyond traditional studies of sources and influence Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare Not only does this study take into account recent ideas about intertextuality but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatists' connections Further after questioning the commonly held view of Marlowe and Shakespeare as rivals the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences Marlowe's remarkable verbal dexterity his imaginative flexibility in reconfiguring standard notions of dramatic genres and his astute use of ambivalence and ambiguity This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets which is where Logan contends the influence begins and ends **Christian Settings in Shakespeare's Tragedies** D. Douglas Waters, 1994 Battenhouse's Shakespearean tragedy Its art and Christian premises Irving Ribner's Patterns in Shakespearian 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 **Shakespeare's Politic Histories** John H. Cameron, 2023-12-22 This book posits that Shakespeare's First Tetralogy draws inspiration from the Italian politic histories of the early modern period. These works of history, influenced by the Roman historian Tacitus, delve into the exploration of the machinations of power, politics in governance, and the shaping of historical events. The argument is that closely analysing these Italian politic histories can significantly enhance our understanding of the politic aspects dramatized in Shakespeare's early English History plays. Specifically, the writings of Niccolò Machiavelli are highlighted as contributing to this understanding. These politic histories were accessible in a variety of forms to many English early modern writers, including Shakespeare. Thus, they serve as a foundation for political and strategic analogies, enriching our interpretation of Shakespeare's politic histories. While delving into the Italian politic historians can illuminate Shakespeare's achievement, it is suggested that we should regard the English History plays as politic histories in their own right. In essence, they are dramatized versions of precisely the same kinds of politic historical writing, with its emphasis on *ragion di Stato* or *raison d'état*. This emphasis on what the Elizabethans called stratagems introduces new approaches to interpreting the plays. Considering the motivation and action of its characters entails novel approaches that challenge the established reading of the plays. Machiavellian characters, particularly Richard III, shed light on previously overlooked characters, particularly Buckingham and Stanley, revealing their considerably greater strategic acumen. This exploration provides fresh avenues for reading the Shakespeare's politic histories and better appreciate their Italian connection.

Shakespeare's Suicides Marlena Tronicke, 2017-11-22 Shakespeare's *Suicides: Dead Bodies That Matter* is the first study in Shakespeare criticism to examine the entirety of Shakespeare's dramatic suicides. It addresses all plays featuring suicides and near suicides in chronological order, from *Titus Andronicus* to *Antony and Cleopatra*, thus establishing that suicide becomes increasingly pronounced as a vital means of dramatic characterisation. In particular, the book approaches suicide as a gendered phenomenon. By taking into account parameters such as onstage versus offstage deaths, suicide speeches, or the explicit denial of final words, as well as settings and weapons, the study scrutinises the ways in which Shakespeare appropriates the convention of suicide and subverts traditional notions of masculine versus feminine deaths. It shows to what extent a gendered approach towards suicide opens up a more nuanced understanding of the correlation between gender and Shakespeare's genres and how eventually, through their dramatisation of suicide, the tragedies query normative gender discourse.

Shakespeare's Musical Imagery Christopher R. Wilson, 2011-11-03 Music pervades Shakespeare's work. In addition to vocal songs and numerous instrumental cues, there are thousands of references to music throughout the plays and many of the poems. This book discusses Shakespeare's musical imagery according to categories defined by occurrence in the plays and poems. In turn, these categories depend on their early modern usage and significance. Thus, instruments such as lute and viol deserve special attention, just as Renaissance ideas relating to musical philosophy and pedagogical theory need contextual explanation. The objective is to locate Shakespeare's musical imagery

reference and metaphor in its immediate context in a play or poem and explain its meaning Discussion and explanation of the musical imagery suggests a range of possible dramatic and poetic purposes these musical references serve **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's Political and Economic Language* Vivian Thomas, 2015-03-26 Shakespeare's plays are pervaded by political and economic words and concepts not only in the histories and tragedies but also in the comedies and romances The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings Often operating by such means as puns they open up a surprising number of possibilities The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs **Dreams, Sleep, and Shakespeare's Genres** Claude Fretz, 2020-02-05 This book explores how Shakespeare uses images of dreams and sleep to define his dramatic worlds Surveying Shakespeare's comedies tragedies histories and late plays it argues that Shakespeare systematically exploits early modern physiological religious and political understandings of dreams and sleep in order to reshape conventions of dramatic genre and to experiment with dream inspired plots The book discusses the significance of dreams and sleep in early modern culture and explores the dramatic opportunities that this offered to Shakespeare and his contemporaries It also offers new insights into how Shakespeare adapted earlier literary models of dreams and sleep including those found in classical drama in medieval dream visions and in native English dramatic traditions The book appeals to academics students teachers and practitioners in the fields of literature drama and cultural history as well as to general readers interested in Shakespeare's works and their cultural context Royal Power and Authority in Shakespeare's Late Tragedies Alisa Manninen, 2015-10-05 William

Shakespeare explores political survival as a question of interaction at court in King Lear Macbeth and Antony and Cleopatra Through a discussion of authority as an element that is distinct from power this book offers a new perspective on the importance of acts of persuasion and the contribution the late tragedies make to Shakespeare's portrayal of monarchy It argues that the most productive uses of the material power to judge or reward are those that reinforce royal authority and establish the monarch at the centre of the web of noble relationships In the late tragedies rulership is exercised at court It acquires a nature of its own as the interaction of powerful and potentially powerful individuals among the nobility The persuasive exercise of authority complements the tangible power that is founded on the monarch's material resources so that consent to the monarch's supremacy is obtained through various discourses of justification and the performance of the monarch's social role Shakespeare's combination of emotional intimacy with political concerns becomes central to the tragedies of these three plays when the failure to establish control over power and authority leads to the breakdown of established values and political traditions

THE TRAGEDY OF MACBETH BY WILLIAM SHAKESPEARE SENGUPTA, GAUTAM, 2022-04-04 The Tragedy of Macbeth is the shortest tragedy written by William Shakespeare Macbeth the protagonist of the play is portrayed as a successful Scottish general in the army of King Duncan Macbeth one day gets politically instigated by a trio of witches that he would become the King of Scotland soon Encouraged by his wife Lady Macbeth and taken over by greed and action Macbeth murders King Duncan and becomes the King of Scotland Key Features Clear language with complete annotations Act wise Scene wise summary given at the end of every Act Plot wise Commentary given at the end of the text Critical Essay explaining Themes that emerge out of Macbeth and Under the Critics Lens have been provided Target Audience B A M A English

Passion, Prudence, and Virtue in Shakespearean Drama Unhae Park Langis, 2011-05-26 Virtue as a Renaissance ideal was largely conceived as a rational governing of unruly passions Revising this early modern commonplace this study shows how Shakespeare dramatizes a discerning Aristotelian conception of virtue as a touchstone of excellence executing just action at the best time in the best way and for the best end within the contingent world Not only situational Aristotelian virtue is moreover integrative harmonizing passion and reason will and understanding towards personal and civil good Yet as a surprising backfire on the misogynist streak in Aristotle the resistant female characters in Shakespeare emerge as the exemplars of ethical action appropriating traditionally male inflected virtue At the junction of ethical psycho physiological cultural and gender studies this approach of prudential psychology bridges an apparent but needless divergence of critical focus between affect and cognition ethics and prudential action Firmly situated in new historicist practices prudential psychology goes beyond narrow discourses of power into the all encompassing arena of virtue as the complete life which recommends an interdisciplinary approach for a fuller understanding of Shakespeare's works

Shakespeare's Arguments with History R. Knowles, 2001-12-21 Argument was the basis of Renaissance education both rhetoric and dialectic permeated early modern humanist culture including drama This study approaches Shakespeare's

history plays by analyzing the use of argument in the plays and examining the importance of argument in Renaissance culture Knowles shows how analysis of arguments of speech and action take us to the core of the plays in which Shakespeare interrogates the nature of political morality and truth as grounded in the history of what men do and say

Shakespeare's Curse Bjoern Quiring, 2020-11-25 Conceptualizing the curse as the representation of a foundational mythical violence that is embedded within juridical discourse Shakespeare's Curse pursues a reading of Richard III King John and King Lear in order to analyse the persistence of imprecations in the discourses of modernity Shakespeare wrote during a period that was transformative in the development of juridical thinking However taking up the relationship between theatre theology and law Bjoern Quiring argues that the curse was not eliminated from legal discourses during this modernization of jurisprudence rather it persisted and to this day continues to haunt numerous speech acts Drawing on the work of Derrida Lacan Walter Benjamin and Giorgio Agamben among others Quiring analyses the performativity of the curse and tracks its power through the juristic themes that are pursued within Shakespeare's plays such as sovereignty legitimacy succession obligation exception and natural law Thus this book provides an original and important insight into early modern legal developments as well as a fresh perspective on some of Shakespeare's best known works A fascinating interdisciplinary study this book will interest students and scholars of Law Literature and History

Music in Shakespeare Christopher R. Wilson, Michela Calore, 2014-02-27 With an A Z of over 300 entries Music in Shakespeare is the most comprehensive study of all the musical terms found in Shakespeare's complete works It includes a definition of each musical term in its historical and theoretical context and explores the diverse extent of musical imagery across the full range of Shakespeare's dramatic and poetic work as well as analysing the usage of instruments and sound effects on the Shakespearean stage This is a comprehensive reference guide for scholars and students with interests in the thematic and allegorical relevance of music in Shakespeare and the history of performance Identifying all musical terms found in the Shakespeare canon it will also be of use to the growing number of directors and actors concerned with recovering the staging conditions of the early modern theatre

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


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