

CONTEMPORARY  
INTERPRETATIONS  
OF SHAKESPEARE

# SHAKESPEARE'S TRAGIC IMAGINATION



*Nicholas Grene*

# Shakespeares Tragic Imagination Contemporary Interpretations Of Shakespeare

**Andrew Hadfield**



## **Shakespeare's Tragic Imagination Contemporary Interpretations Of Shakespeare:**

**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

**Shakespeare's Tragedies and Modern Critical Theory** James Cunningham, 1997 Individual chapters deal with cultural materialism new historicism poststructuralism and feminist criticism The theoretical basis of each critical mode is examined and some representative critiques analyzed Most importantly in each chapter the various interpretations are tested against Shakespeare's texts and the strengths and weaknesses of the different readings are assessed

*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

[A Routledge Literary Sourcebook on William Shakespeare's King Lear](#) Grace Ioppolo, 2003 With a remarkable breadth of coverage and a focused user friendly approach this sourcebook is the essential guide for any student of King Lear

[The Oxford Handbook of Shakespearean Tragedy](#) Michael Neill, David Schalkwyk, 2016 The Oxford Handbook of Shakespearean Tragedy is a collection of fifty four essays by a range of scholars from all parts of the world bringing together some of the best known writers in the field with a strong selection of younger Shakespearians 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 collection is organised in five sections The opening section places the plays in a variety of illuminating contexts exploring questions of genre and examining ways in which later generations of critics have shaped our idea of Shakespearean tragedy 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 seeks to expand readers awareness of Shakespeare's global reach tracing histories of criticism and performance across the world Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available the Handbook will be an indispensable resource for students both undergraduate and graduate levels while the lively and provocative character of its essays make it required reading for teachers of Shakespeare everywhere

**Shakespeare's Hamlet** Tzachi Zamir, 2018 Does philosophy gain or lose when it is embedded within literature or embodied by drama Does literary criticism gain or lose when it turns to literary works as occasions for abstract reflection Leading literary scholars and philosophers interrogate philosophical dimensions of Shakespeare's Hamlet with these urgent questions in view Scholars probe Hamlet's own insights assess the significance of philosophy's literary dramatic framing by this play and trace the philosophically relevant underpinnings revealed by historical transformations in Hamlet's reception They focus on the play's thematizations of subjectivity knowledge sex grief self theatricalization Examining Shakespeare's play from a philosophical standpoint sharpens the questions the play itself so famously poses What counts as a proper response to injustice upon realizing that whatever one does there can be no undoing of the initial wrong What do our commitments to the dead amount to How to persist in infusing significance into action while grasping the degradation of death and our own replaceability Scholars at the forefront of their fields tackle these and other questions from a wide range of viewpoints illuminating the central concerns of one of Shakespeare's masterpieces

*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.

*William Shakespeare's Othello* Andrew Hadfield, 2005-11-16 This volume is a broad-ranging guide to *Othello* providing an introduction to the contexts of the play, the range of critical responses to the play, and the play in performance.

**Hamlet and Arjuna: Heroes of a Feather** Dr. Salia Rex, 2017-11-17 The enigmatic psyche of Hamlet, the prince of Denmark, has raised myriad critical opinions which see him as an indecisive hero, a lunatic misogynist, and a philosopher who failed as a son, lover, and prince, leading a life of incest shadowed by inferiority complex and paranoia. The result is the son becoming the bane of his family. The book takes a fresh look at Hamlet, the hero, from a novel angle in the light of the philosophy of the Bhagavadgita and projects him as a hero who fights many a battle in his mind against his own gunas until he gets refined as a Trigunatita. A glance at Hamlet criticism provides a kaleidoscopic view of the extensive critical readings on Hamlet ever since the text was published. This work captivates converging and diverging elements of the two masterpieces. In *Hamlet and Arjuna: Birds of a Feather*, Dr. Salia Rex analyses the psyche and actions of Hamlet, the tragic hero of William Shakespeare, and Arjuna, the mythological hero of Veda Vyasa, to unearth their converging elements and quintessential uniqueness as heroes.

**Adapting King Lear for the Stage** Lynne Bradley, 2016-03-16 Questioning whether the impulse to adapt Shakespeare has changed over time, Lynne Bradley argues for restoring a sense of historicity to the study of adaptation. Bradley compares Nahum Tate's *History of King Lear* (1681) adaptations by David Garrick in the mid-eighteenth century and nineteenth-century Shakespeare burlesques to twentieth-century theatrical rewritings of *King Lear* and suggests latter-day adaptations should be viewed as a unique genre that allows playwrights to express modern subject positions with regard to their literary heritage while also participating in broader debates about art and society. In identifying and relocating different adaptive gestures within this historical framework, Bradley explores the link between the critical and the creative in the history of Shakespearean adaptation. Focusing on works such as Gordon Bottomley's *King Lear's Wife* (1913), Edward Bond's *Lear* (1971), Howard Barker's *Seven Leirs* (1989), and the

Women's Theatre Group's *Lear's Daughters* 1987 Bradley theorizes that modern rewritings of Shakespeare constitute a new type of textual interaction based on a simultaneous double gesture of collaboration and rejection. She suggests that this new interaction provides constituent groups such as the feminist collective who wrote *Lear's Daughters* a strategy to acknowledge their debt to Shakespeare while writing against the traditional and negative representations of femininity they see reflected in his plays.

**The British National Bibliography** Arthur James Wells, 1992 *Postmodern Shakespeare* Stephen Orgel, Sean Keilen, 1999 Shakespeare has never been more ubiquitous not only on the stage and in academic writing but in film, video and the popular press. On television he advertises everything from cars to fast food. His birthplace, the tiny Warwickshire village of Stratford Upon Avon, has been transformed into a theme park of staggering commercialism and the New Globe in its second season is already a far bigger business than the old Globe could ever have hoped to be. If popular culture cannot do without Shakespeare continually reinventing him and reimagining his drama and his life, neither can the critical and scholarly world for which Shakespeare has for more than two centuries served as the central text for analysis and explication, the foundation of the western literary canon and the measure of literary excellence. The Shakespeare essays collected in these volumes reveal a Shakespeare as fully as multifarious as the Shakespeare of theme parks, movies and television. Indeed, it is part of the continuing reinvention of Shakespeare. The essays are drawn for the most part from work done in the past three decades, though a few essential enabling essays from an earlier period have been included. They not only chart the directions taken by Shakespeare studies in the recent past but they serve to indicate the enormous and continuing vitality of the enterprise and the extent to which Shakespeare has become a metonym for literary and artistic endeavor generally.

**Shakespeare's Tragic Art** Rhodri Lewis, 2024-10-08 In this book Rhodri Lewis argues that Shakespeare's tragedies are a series of experiments that attempt to tell the truth about the world as Shakespeare sees it and to discover how far he can stretch tragic affirmation to accommodate the darker aspects of this vision. Lewis argues that Shakespeare worked hard to develop an understanding of what tragedy might be good for; that this understanding emerged from his engagement with the traditions of tragic writing and theorizing that had gone before him; that he used this understanding to shape his tragic plays as carefully patterned aesthetic wholes; and that Shakespeare's understanding of the tragic has as little to do with Hegel as it does with the unities of tragic time, place and action. That many of Shakespeare's peers and successors busied themselves abstracting from Aristotle's *Poetics* Lewis begins the book by tracing the ideas and practices of tragedy as they were known to Shakespeare and his contemporaries in the sixteenth century. He then takes a chronological approach to Shakespeare's plays, ultimately seeking to affirm the status of dramatic art in Shakespeare's time as a medium for telling the truth about the human experience in a world that is not fully susceptible to rational analysis.

**Shakespeare and Early Modern Religion** David Loewenstein, Michael Witmore, 2015-01-22 This volume freshly illuminates the diversity of early modern religious beliefs, practices and issues and their representation in Shakespeare's plays.

**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 on Salvation** David Anonby,2024-03-13 This cutting edge book explores Shakespeare s negotiation of Reformation controversy about theories of salvation While twentieth century literary criticism tended to regard Shakespeare as a harbinger of secularism the so called turn to religion in early modern studies has given renewed attention to the religious elements in Shakespeare and his contemporaries Nevertheless there remains an aura of uncertainty regarding some of the doctrinal and liturgical specificities of the period This historical gap is especially felt with respect to theories of salvation or soteriology Such ambiguity however calls for further inquiry into historical theology The author explores how the language and concepts of faith grace charity the sacraments election free will justification sanctification and atonement find expression in Shakespeare s plays In doing so this book contributes to the recovery of a greater understanding of the relationship between early modern religion and Shakespearean drama While the author shares David Scott Kastan s reluctance to attribute particular religious convictions to Shakespeare in some cases such critical guardedness has diverted attention from the religious topography of Shakespeare s plays Throughout this study the author s hermeneutic is to read Shakespeare through the lens of early modern theological controversy and to read early modern theology through the lens of 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 [Annual Register](#) University of Chicago,1908

*Shakespeare's Tragedy of Hamlet* William Shakespeare,1885      **The Cambridge Companion to Shakespearean Tragedy** Claire McEachern,2013-08-08 This revised and updated Companion acquaints the student reader with the forms contexts critical and theatrical lives of the ten plays considered to be Shakespeare s tragedies Thirteen essays written by leading scholars in Britain and North America 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 Shakespeare s tragedies cultural backgrounds sub genres and 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 Essays from the first edition have been fully revised to reflect the most up to date scholarship the bibliography has been extensively updated and four new chapters have been added discussing Shakespearean form Shakespeare and philosophy Shakespeare s tragedies in performance and Shakespeare and religion



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