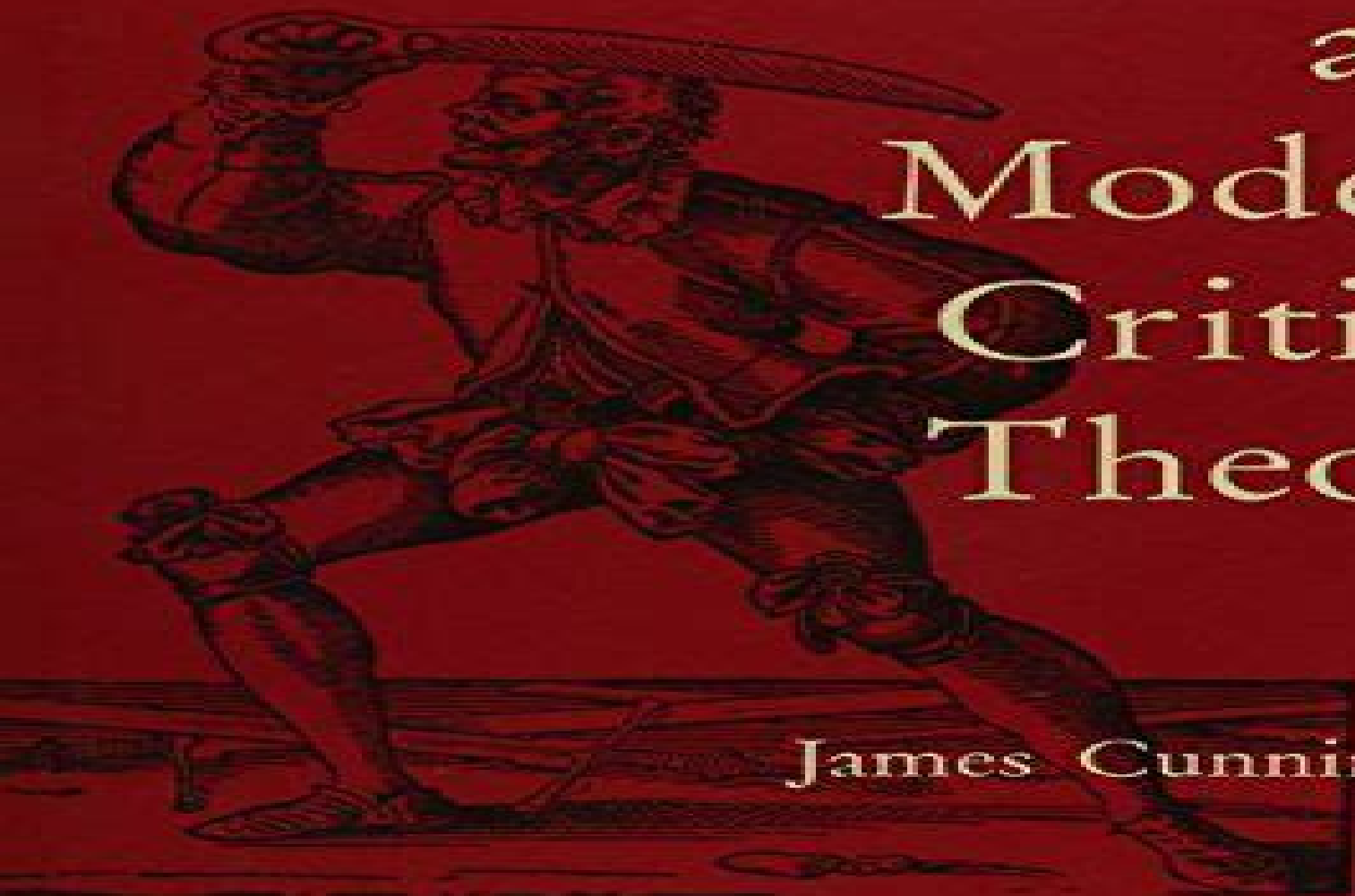


Shakespeare's Tragedies and Modern Critical Theory

James Cunningham



Shakespeares Tragedies And Modern Critical Theory

Julie Rivkin, Michael Ryan



Shakespeare's Tragedies And Modern Critical Theory:

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 **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 **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 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 Christian Settings in Shakespeare's Tragedies D. Douglas Waters, 1994 Battenhouse's Shakespearean tragedy Its art and Christian premises Irving Ribner's Patterns in Shakespearean 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 Shakespearean Tragedy John Drakakis, 2014-06-06 Shakespearean Tragedy brings together fifteen major contemporary essays on individual plays and the genre as a whole Each piece has been carefully chosen as a key intervention in its own right and as a representative of an influential critical approach to the genre The collection as a whole therefore provides both a guide and explanation to the various ways in which contemporary criticism has determined our understanding of the tragedies and the opportunity for assessing the wider issues such criticism

raises The collection begins by considering the impact of social semiotics on approaches to the tragedies before moving on to deal in turn with the various forms of Marxist criticism New Historicism Cultural Materialism Feminism Psychoanalysis and Poststructuralism

The Oxford Handbook of Shakespearean Tragedy Michael Neill, David Schalkwyk, 2016-08-18 The Oxford Handbook of Shakespearean Tragedy presents fifty four essays by a range of scholars from all parts of the world 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 opening section explores ways in which later generations of critics have shaped our idea of Shakespearean tragedy and addresses questions of genre by examining the playwright's inheritance from the classical and medieval past 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 expands readers awareness of Shakespeare's global reach tracing histories of criticism and performance across Europe the Americas Australasia the Middle East Africa India and East Asia

How to Study a Shakespeare Play Martin Coyle, John Peck, 1995-11-11 This book for a decade the most highly regarded general introduction to Shakespeare offers students a clear and practical method of approaching a Shakespeare play This major new edition has been thoroughly revised and expanded to include five new chapters that illustrate the nature and impact of the new approaches to Shakespeare that have swept through literary studies in recent years structuralism poststructuralism deconstruction feminism new historicism and cultural materialism

Seneca's Characters Erica M. Bexley, 2022-07-07 Seneca's Characters addresses one of the most enduring and least theorised elements of literature fictional character and its relationship to actual human selfhood Where does the boundary between character and person lie While the characters we encounter in texts are obviously not real people they still possess person like qualities that stimulate our attention and engagement How is this relationship formulated in contexts of theatrical performance where characters are set in motion by actual people actual bodies and voices This book addresses such questions by focusing on issues of coherence imitation appearance and autonomous action It argues for the plays sophisticated treatment of character their acknowledgement of its purely fictional ontology alongside deep and often dark appreciation of its quasi human qualities Seneca's Characters offers a fresh perspective on the playwright's powerful tragic aesthetics that will stimulate scholars and students alike

Re-Humanising Shakespeare Andrew Mousley, 2015-03-03 Revised throughout the book includes a new introduction which focuses attention on what is specific to literature's treatment of the human as epitomised by Shakespeare a section drawing on new work on literary genres as different forms of engagement

Lacan and the Destiny of Literature Ehsan Azari, 2011-10-27 In contemporary academic literary studies Lacan is often considered impenetrably obscure due to the unavailability of his late works insufficient articulation of his

methodologies and sometimes stereotypical use of Lacanian concepts in literary theory This study aims to integrate Lacan into contemporary literary study by engaging with a broad range of Lacanian theoretical concepts often for the first time in English and using them to analyse a range of key texts from different periods Azari explores Lacan's theory of desire as well as his final theories of the *littoral* and the *sinthome* and interrogates a range of poststructuralist interpretive approaches In the second part of the book he outlines the variety of ways in which Lacanian theory can be applied to literary texts and offers detailed readings of texts by Shakespeare Donne Joyce and Ashbery This ground breaking study provides original insights into a number of the most influential intellectual discussions in relation to Lacan and will fill a recognised gap in understanding Lacan and his legacy for literary study and criticism

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

Shakespearean Tragedy and Its Double Kent Cartwright, 1991-08-12 Why does Shakespearean tragedy continue to move spectators even though Elizabethan philosophical assumptions have faded from belief Shakespearean Tragedy and Its Double seeks answers in the moment by moment dynamics of performance and response and the Shakespearean text signals those possibilities Shakespearean Tragedy and Its Double investigates the poetics of audience response Approaching tragedy through the rhythms of spectatorial engagement and detachment aesthetic distance Kent Cartwright provides a performance oriented and phenomenological perspective Shakespearean Tragedy and Its Double analyzes the development of the tragic audience as it oscillates between engagement an immersion in narrative character and physical action and detachment a consciousness of its own comparative judgments its doubts and of acting and theatricality Cartwright contends that the spectator emerges as a character implied and acted upon by the play He supports his theory with close readings of individual plays from the perspective of a particular element of spectatorial response the carnivalesque qualities of Romeo and Juliet the rhythm of similitude displacement and wonder in the audience's relationships to Hamlet aesthetic distance as scenic structure in Othello the influence of secondary characters and ensemble acting on the Quarto King Lear and spectatorship as action itself in Antony and Cleopatra Shakespearean Tragedy and Its Double treats the dramatic moment in Shakespearean tragedy as uncommonly charged various indeterminate always negotiating unpredictably between the necessary and the spontaneous Cartwright argues that for the audience the very dynamism of

tragedy confers a certain enfranchisement and the spectator's experience emerges as analogous to though different from that of the protagonist Through its own engagement and detachments the audience becomes the final performer creating the play's meaning

William Shakespeare's Hamlet Sean McEvoy,2023-04-14 William Shakespeare's Hamlet c 1600 1601 has achieved iconic status as one of the most exciting and enigmatic of plays It has been in almost constant production in Britain and throughout the world since it was first performed fascinating generations of audiences and critics alike Taking the form of a sourcebook this guide to Shakespeare's remarkable play offers extensive introductory comment on the contexts critical history and performance of the text from publication to the present annotated extracts from key contextual documents reviews critical works and the text itself cross references between documents and sections of the guide in order to suggest links between texts contexts and criticism suggestions for further reading

Shattered Dreams, Infinite Hope Brandon M. Terry,2025-10-21 The romantic vision of the civil rights movement is exhausted and its inverse Afropessimism offers a self defeating irony To resolve this impasse Brandon Terry transforms the standard story of America's democratic awakening through a tragic reading of the civil rights movement as an ongoing struggle still worthy of affirmation

Literary Theory Julie Rivkin,Michael Ryan,2017-02-06 The new edition of this bestselling literary theory anthology has been thoroughly updated to include influential texts from innovative new areas including disability studies eco criticism and ethics Covers all the major schools and methods that make up the dynamic field of literary theory from Formalism to Postcolonialism Expanded to include work from Stuart Hall Sara Ahmed and Lauren Berlant Pedagogically enhanced with detailed editorial introductions and a comprehensive glossary of terms

Shakespeare and Contemporary Theory Neema Parvini,2012-09-06 In the 30 years since the publication of Stephen Greenblatt's Renaissance Self Fashioning overthrew traditional modes of Shakespeare criticism New Historicism and Cultural Materialism have rapidly become the dominant modes for studying and writing about the Bard This comprehensive guide introduces students to the key writers texts and ideas of contemporary Shakespeare criticism and alternatives to new historicist and cultural materialist approaches suggested by a range of dissenters including evolutionary critics historical formalists and advocates of the new aestheticism and the more politically active presentists Shakespeare and Contemporary Theory covers such topics as The key theoretical influences on new historicism including Michel Foucault and Louis Althusser The major critics from Stephen Greenblatt to Jonathan Dollimore and Alan Sinfield Dissenting views from traditional critics and contemporary theorists Chapter summaries and questions for discussion throughout encourage students to critically engage with contemporary Shakespeare theory for themselves The book includes a Who's Who of major critics a timeline of key publications and a glossary of essential critical terms to give students and teachers easy access to essential information

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

Fathoming the Deep in English Renaissance Tragedy Laurence Publicover, 2024-09-04 This book demonstrates how a group of tragedies by Shakespeare and his contemporaries stage the fear and exhilaration generated by encounters with the unknown and the extraordinary Arguing that the maritime art of fathoming that is dropping a lead and line into water to measure its depth operates as a master image for these plays it illustrates how they create sublime horror through intuitions of mysterious more than human agencies and of worlds beyond the visible Though tightly focused on a specific body of imagery the book strikes up dialogue with a number of critical fields including theories and histories of tragedy ecocriticism and the environmental humanities oceanic studies and work on early modern ideas about the body madness and language Countering a tendency within tragic theory to value the textual over the dramatic it also demonstrates how the tragic effects to which it points are created through specific theatrical strategies including the use of offstage space intertheatricality and the violation of dramatic conventions Situating its arguments within recent criticism on these plays and on tragedy more generally and pushing back against scholarship that regards the genre in Shakespeare's time as concerned more with pity than with fear the book offers fresh and detailed readings of some of the most frequently studied plays in the English canon including Hamlet King Lear Macbeth The Duchess of Malfi and The Changeling

Reclamations of Shakespeare, 2021-11-08

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