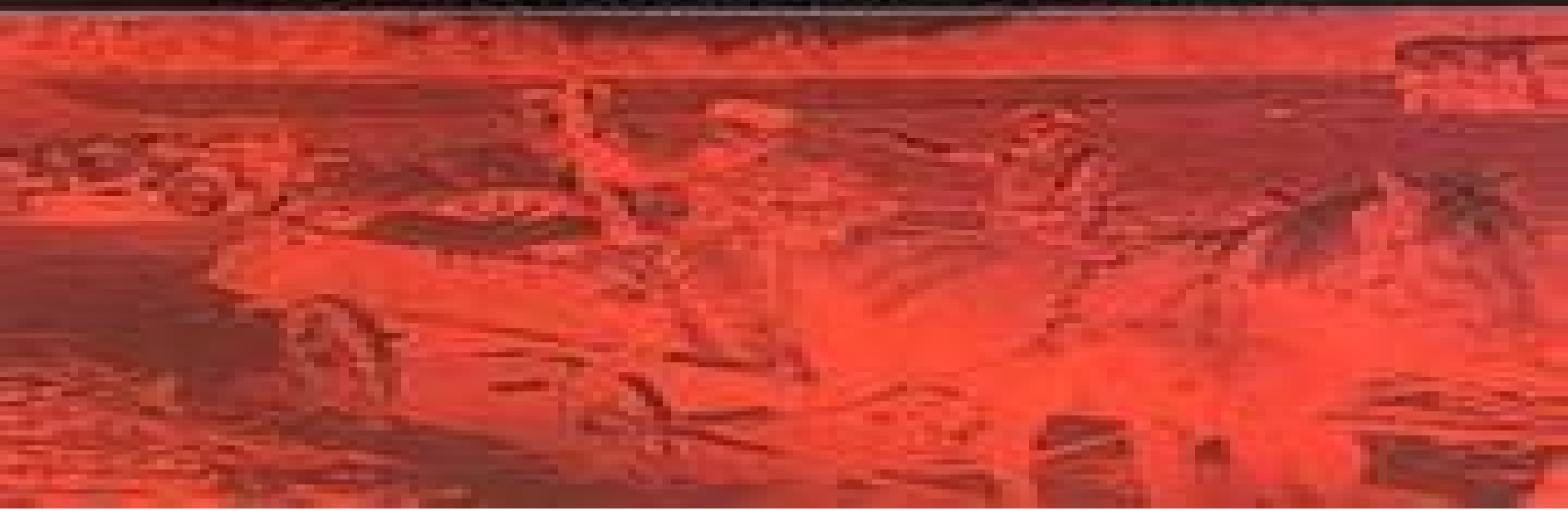




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LOOKING-GLASS TRAGEDY
CHRISTOPHER BUCKER



Looking Glass Tragedy

Johanna Hanink



Looking Glass Tragedy:

A Looking-glass Tragedy Christopher Booker, 1997 The story behind a sensational historical controversy *Tragedy, the Greeks, and Us* Simon Critchley, 2019-04-16 From the moderator of The New York Times philosophy blog The Stone a book that argues that if we want to understand ourselves we have to go back to theater to the stage of our lives Tragedy presents a world of conflict and troubling emotion a world where private and public lives collide and collapse A world where morality is ambiguous and the powerful humiliate and destroy the powerless A world where justice always seems to be on both sides of a conflict and sugarcoated words serve as cover for clandestine operations of violence A world rather like our own The ancient Greeks hold a mirror up to us in which we see all the desolation and delusion of our lives but also the terrifying beauty and intensity of existence This is not a time for consolation prizes and the fatuous banalities of the self help industry and pop philosophy Tragedy allows us to glimpse in its harsh and unforgiving glare the burning core of our aliveness If we give ourselves the chance to look at tragedy we might see further and more clearly *A Chronicle History of the Life and Work of William Shakespeare, Player, Poet, and Playmaker* Frederick Gard Fleay, 1886 IT is due to the reader of a new work on a subject already so often handled as the Life of Shakespeare to tell him the reasons for which I have thought it worth while to devote nearly ten years to its production **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 *A Chronicle History of the Life and Work of William Shakespeare* Fleay, 1886 *Four Revenge Tragedies* Thomas Kyd, John Ford, John Webster, 2014-05-08 Francis Bacon described revenge as a kind of wild justice Then as now early modern playwrights and their theatre going public were fascinated by the anarchic energies that a desire for retribution unleashes Rather than rehearsing familiar conventions each of these plays presents a unique social and cultural milieu where dark fantasies of revenge are variously played out In Kyd's *The Spanish Tragedy* a grieving father seeks public justice for the

murder of his son by envious princelings When his attempts are thwarted he turns a court spectacle of murder into the real thing Blackly comic in its tone and style The Revenger s Tragedy anon presents vengeance as mimetic art witty and cruel Ford s Tis Pity She s a Whore represents an innovative re working of the genre as a brother s love for his sister leads to his spectacular revenge on his rival her husband in a society in which brutal retaliation for perceived wrong is the norm In Webster s The White Devil crimes of passion ignite revenge in the courts of the Italian city states This student edition contains fully annotated modernized texts of each play together with an introduction discussing the dramatic and poetic style of each play focusing on its action and play of ideas **Shakespearean Tragedy and Its Double Kent**

Cartwright,2010-11-01 **Lycurgan Athens and the Making of Classical Tragedy** Johanna Hanink,2014-06-19 The first account of how Athens invented the notion of classical tragedy during the later fourth century BC **The Romance and Tragedy of Pioneer Life** Augustus Lynch Mason,1883 *To Walk with the Devil* Gregor J. Kranjc,2013-02-22 In the spring of 1941 when Slovenia was invaded by Germany Italy and Hungary Slovenes faced at best assimilation and at worst deportation or extermination Still a significant number of Slovenes would eventually collaborate with the Axis powers Why were they so ready to work with their invaders and why did the occupiers permit this collaboration Gregor Joseph Kranjc investigates these questions in *To Walk with the Devil* the first English language book length account of Slovene Axis collaboration during the Second World War Examining archival material and post war scholarly and popular literature Kranjc describes the often sharp divide between Communist era interpretations of collaboration and those of their migr anti Communist opponents Kranjc situates this divide in the vicious civil war that engulfed Slovenia during its occupation a conflict that witnessed at its bloody climax the execution of over 10 000 Slovene collaborators and opponents of the new Communist Yugoslav regime in the wake of liberation *To Walk with the Devil* makes clear how these grisly events continue to ripple through Slovene society today *Shakespeare's tragedy of King Richard ii, with illustr., notes &c* William

Shakespeare,1883 **The Tragedy of Bleiburg and Viktring, 1945** Florian Rulitz,2016-03-07 The atrocities and mass murders committed by Josip Broz Tito s Partisan units of the Yugoslav Army immediately after the Second World War had no place in the conscience of Socialist Yugoslavia More than once the annual Croatian commemoration of the Bleiburg victims was subject to attacks carried out by the socialist Yugoslav state Abroad in the West on Austrian soil the Yugoslav secret service UDBA did not shy away from murdering the protagonist of the Croatian memory culture Nicola Martinovic as late as 1975 The official history was aligned with a firm interpretational paradigm that called for a glorification of the anti fascist people s liberation resistance With the breakup of Yugoslavia and its socialist regime in 1991 the identity establishing accounts of contemporary witnesses which had mainly been cherished in exile circles abroad increasingly reached public awareness in Croatia and Slovenia In the 1990s Croatia witnessed the emergence of a memory that had been suppressed by the socialist Yugoslav regime namely the Bleiburg tragedy The situation in Slovenia was similar in terms of identity and

remembrance culture Among the Slovenes the communist crimes committed during the turmoil are known as the drama of Viktring or the Viktring tragedy named after the largest refugee camp of the Slovenes Reports on the communist postwar crimes and on the countless discoveries of mass gravesites have also begun circulating in the media of the German speaking world in the last few years Florian Rulitz's meticulously researched book now available for the first time in English provides a corrective to the historical memory that had been previously accepted as truth Rulitz focuses on two essential questions First did the so called final encirclement battles indeed occur in Carinthia in the Ferlach Hollenburg Viktring and Dravograd Poljana Bleiburg areas resulting in military victories for the Yugoslav Army Second were the battles after the capitulation fought by the refugees with the aim of reaching the British controlled areas in Carinthia To answer these questions Rulitz presents a detailed reconstruction of those days in May 1945 He furthermore considers the question of the murders on Austrian territory which were hushed up in Partisan literature and presented as casualties of the final military operations This groundbreaking study will interest scholars and students of modern European history *The Heroic Idiom of Shakespearean Tragedy* James C. Bulman, 1985 Shakespeare's idiom is an aggregate of archaic modes of speech and codes of conduct This book attempts to make that idiom more accessible and in the process to illuminate the significance of heroic concepts to a study of Shakespeare's tragedies and histories Tragedy and the Witness Fred Parker, 2025-04-15 As he dies Hamlet pleads with Horatio to report me aright tell my story This book deals with the task of bearing witness to anguish atrocity and madness as these are staged in the tragic theatre Focusing on the relationship between the protagonist and the onlooker or witness it explores how the tragic figure often and understandably viewed as alien or culpable or profoundly strange struggles to be understood Centred on Shakespeare its wide ranging approach also introduces works by among others the Greeks Racine Ibsen Pirandello Kafka Beckett and Kane The discussion intersects with trauma studies and with psychoanalytic theory especially around how subjective experience is held by others The challenge of entering into such difficult experience is likened to the offering of hospitality to the foreigner or stranger the challenge of overcoming xenophobia Another large concern is with how tragedy represents madness and how far such states of mind may be shared with an audience particularly through the lens of King Lear Written in an accessible style this book grounds tragedy in matters that resonate in common experience from mental breakdown and our need to be heard to questions around grieving trauma and the ethics of telling someone's story **Lord Strange's Men and Their Plays** Lawrence Manley, Sally-Beth MacLean, 2014-04-29 In this major contribution to theater history and cultural studies authors Lawrence Manley and Sally Beth MacLean paint a lively portrait of Lord Strange's Men a daring company of players that dominated the London stage for a brief period in the late Elizabethan era During their short theatrical reign Lord Strange's Men helped to define the dramaturgy of the era performing the works of William Shakespeare Christopher Marlowe Thomas Kyd and others in a distinctive and spectacular style exploring innovative new modes of impersonation while intentionally courting political and

religious controversy The Materialities of Greek Tragedy Mario Telò, Melissa Mueller, 2018-06-14 Situated within contemporary posthumanism this volume offers theoretical and practical approaches to materiality in Greek tragedy Established and emerging scholars explore how works of the three major Greek tragedians problematize objects and affect providing fresh readings of some of the masterpieces of Aeschylus Sophocles and Euripides The so called new materialisms have complemented the study of objects as signifiers or symbols with an interest in their agency and vitality their sensuous force and psychosomatic impact and conversely their resistance and irreducible aloofness At the same time emotion has been recast as material affect an intense flow of energies between bodies animate and inanimate Powerfully contributing to the current critical debate on materiality the essays collected here destabilize established interpretations suggesting alternative approaches and pointing toward a newly robust sense of the physicality of Greek tragedy *The Tragedy of Tragedies* Henry Fielding, 2013-02-15 Best known today for the novels Joseph Andrews and Tom Jones Henry Fielding was just as renowned in his own time as a prolific and highly successful dramatist Among his most popular plays was The Tragedy of Tragedies Or The Life and Death of Tom Thumb one of the most extraordinary parodies in English theater The print version of the play incorporates in an elaborate structure of annotations a remarkable satire of heroic drama and of the pretensions and excesses of false scholarship This edition includes the text of the play itself and the text of the extraordinary notes by Fielding s pseudonym H Scriblerus Secundus appearing in facing page layout extensive explanatory notes for the modern reader appear at the bottom of the page Also included are a substantial introduction and a wide range of background materials that set the work in the context of its time These contextual materials include contemporary reviews excerpts from the plays that Fielding s parody most frequently targeted and selections from works that provided inspiration for The Tragedy of Tragedies from contemporary versions of the Tom Thumb folktale to satirical writing by authors such as Alexander Pope John Gay and George Villiers **Festival, Comedy and Tragedy** Francisco R. Adrados, 2023-08-21

Tragedy After Nietzsche Paul Gordon, 2001 In defining rapturous superabundance Gordon explicates the tension between Apollonian principles of preservation and orderly boundaries Exemplified in Aristotle s theory of tragedy and an ecstatic Dionysian energy essentially a manifestation of will that ruptures boundaries Aristotle denied this disruptive element by focusing on tragedy as a rational framework for redefining moral boundaries Nietzsche seized on it as the core of his theory of tragedy BOOK JACKET *The Tragedy of Tragedies* Henry Fielding, 1918

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