

Shakespearean Tragedy as Chivalric Romance

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MICHAEL L. HAYS

Shakespearean Tragedy As Chivalric Romance Rethinking Macbeth Hamlet Othello And King Lear

Laurence Publicover



Shakespearean Tragedy As Chivalric Romance Rethinking Macbeth Hamlet Othello And King Lear:

Shakespearean Tragedy as Chivalric Romance Michael Louis Hays, 2003 Shakespeare's tragedies reinterpreted through the figures and motifs of medieval romance

Rethinking Shakespeare Source Study Dennis Austin Britton, Melissa Walter, 2018-03-28 This book asks new questions about how and why Shakespeare engages with source material and about what should be counted as sources in Shakespeare studies The essays demonstrate that source study remains an indispensable mode of inquiry for understanding Shakespeare his authorship and audiences and early modern gender racial and class relations as well as for considering how new technologies have and will continue to redefine our understanding of the materials Shakespeare used to compose his plays Although source study has been used in the past to construct a conservative view of Shakespeare and his genius the volume argues that a rethought Shakespearean source study provides opportunities to examine models and practices of cultural exchange and memory and to value specific cultures and difference Informed by contemporary approaches to literature and culture the essays revise conceptions of sources and intertextuality to include terms like haunting sustainability microscopic sources contamination fragmentary circulation and cultural conservation They maintain an awareness of the heterogeneity of cultures along lines of class religious affiliation and race seeking to enhance the opportunity to register diverse ideas and frameworks imported from foreign material and distant sources The volume not only examines print culture but also material culture theatrical paradigms generic assumptions and oral narratives It considers how digital technologies alter how we find sources and see connections among texts This book asserts that how critics assess and acknowledge Shakespeare's sources remains interpretively and politically significant source study and its legacy continues to shape the image of Shakespeare and his authorship The collection will be valuable to those interested in the relationships between Shakespeare's work and other texts those seeking to understand how the legacy of source study has shaped Shakespeare as a cultural phenomenon and those studying source study early modern authorship implications of digital tools in early modern studies and early modern literary culture

Shakespeare's Classical Mythology: A Dictionary Janice Valls-Russell, Katherine Heavey, 2024-10-17 Why does Bassanio compare himself to Jason What is Hecuba to Hamlet Is the mechanicals staging of the Pyramus and Thisbe story funny or sad This dictionary elucidates Shakespeare's use of mythological references in an early modern context while bringing them to life for today's audiences and readers at a time of renewed critical interest in the reception of the classics and fascination with classical mythology in popular culture It is also a precious tool for practitioners who may not always know quite what to make of mythological references Mythological figures creatures places and stories crowd Shakespeare's plays and poems featuring as allusions poetic analogies inset shows scene settings and characters or plots in their own right Most of these references were familiar to Shakespeare's spectators and readers who knew them from the writings of Ovid Virgil and other classical authors or indirectly through translations commentaries ballads and iconography This dictionary illustrates how far from being isolated

a mythological reference may resonate with the poetics of the text and its structure cast light on characters and contexts and may therefore be worth exploring onstage in a variety of ways The 200 headings correspond to words and names actually used by Shakespeare individual figures Dido Venus Hercules categories Amazons Centaurs nymphs satyrs places Colchos Troy Medium and longer entries also cover early modern usage and critical analysis in a cross disciplinary approach that includes reception textual performance gender and political studies

Living by the Sword Kristen Brooke Neuschel, 2020-11-15 Sharpen your knowledge of swords with Kristen B Neuschel as she takes you through a captivating 1 000 years of French and English history Living by the Sword reveals that warrior culture with the sword as its ultimate symbol was deeply rooted in ritual long before the introduction of gunpowder weapons transformed the battlefield Neuschel argues that objects have agency and that decoding their meaning involves seeing them in motion bought sold exchanged refurbished written about displayed and used in ceremony Drawing on evidence about swords from wills inventories records of armories and treasuries in the possession of nobles and royalty she explores the meanings people attached to them from the contexts in which they appeared These environments included other prestige goods such as tapestries jewels and tableware all used to construct and display status Living by the Sword draws on an exciting diversity of sources from archaeology military and social history literature and material culture studies to inspire students and educated lay readers including collectors and reenactors to stretch the boundaries of what they know as the war and culture genre

Scott, Dickens, Eliot, Hardy Adrian Poole, 2014-06-11 Great Shakespeareans offers a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally In this volume leading scholars assess the contribution of Sir Walter Scott Charles Dickens George Eliot and Thomas Hardy to the afterlife and reception of Shakespeare and his plays Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding interpretation and appreciation of Shakespeare provide a sketch of their subject s intellectual and professional biography and an account of the wider cultural context including comparison with other figures or works within the same field

Islam and Early Modern English Literature Benedict S. Robinson, 2015-12-17 This book traces the process through which authors like Spenser Shakespeare and Milton adapted rewrote or resisted romance mapping a world in which new cross cultural contacts and religious conflicts demanded a rethinking of some of the most fundamental terms of early modern identity

The Staging of Romance in Late Shakespeare Christopher J. Cobb, 2007 This book examines Shakespeare s response in his late plays to the challenge of making romance stories believable through theatrical representation and the kind of experience the late plays in performance seek to create for their spectators Taking The Winter s Tale as a case study the book s central chapters demonstrate how Shakespeare tests and transforms the techniques to create the sweeping restorative transformations of individuals and communities that are central to both earlier dramatic romances and Shakespeare s own romance experiments

The book's three other chapters address the methodologies for study of spectator's experience through a dramatic text the history of dramatic romance to 1610 and Shakespeare's further experiments with the staging of romance after *The Winter's Tale* *Bulletin bibliographique de la Société internationale arthurienne* International Arthurian Society, 2005

Shakespeare and the Politics of Nostalgia Yuichi Tsukada, 2019-07-25 In 1603 Queen Elizabeth I died and King James I inherited the English throne. During James's reign, England continued to hark back to Elizabeth, comparing him with his predecessor not always in a way that was either flattering or pleasing to James. Critics have traditionally assumed that Shakespeare avoided involving himself in this discourse. In this study of Shakespeare's Jacobean plays, however, Yuichi Tsukada demonstrates that far from not involving himself in the phenomenon of nostalgia for Elizabeth, Shakespeare interacted closely with retrospective writings on Elizabeth and illuminated the complex politics behind the nostalgia. Based upon close readings of *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, *Cymbeline*, and *Henry VIII* together with a range of plays by Shakespeare's contemporaries including Thomas Heywood, Thomas Dekker, George Chapman, John Marston, Thomas Middleton, and Ben Jonson, the book traces the ongoing cultural negotiation of the memory of Elizabeth. Yuichi Tsukada offers fresh insights into enigmatic aspects of Shakespeare's Jacobean drama. For instance, what was the original significance of the two contentious prophecies, 'none of woman born' and 'the march of Birnam Wood' in *Macbeth*? Or that of the seemingly out of place triumphal procession of Volturnus near the tragic end of *Coriolanus*? Although her memory recurred in all forms of discourse throughout the first decade of James's reign, the impact of this cultural undercurrent on Shakespeare's Jacobean drama has been ignored or underestimated. *Shakespeare and the Politics of Nostalgia* reveals the unnoticed richness of Shakespeare's Jacobean drama by focusing on the growing cultural and political nostalgia for England's dead queen.

Shakespeare's Ovid and the Spectre of the Medieval Lindsay Ann Reid, 2018 A study of how the use of Ovid in Middle English texts affected Shakespeare's treatment of the poet. The debt owed by Shakespeare to Ovid is a major and important topic in scholarship. This book offers a fresh approach to the subject, aiming to account for the Middle English literary lenses through which Shakespeare and his contemporaries often approached Greco-Roman mythology. Drawing its principal examples from *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *Romeo and Juliet*, *Lucrece*, and *Twelfth Night*, it reinvestigates a selection of moments in Shakespeare's works that have been widely identified in previous criticism as Ovidian, scrutinising their literary alchemy with an eye to uncovering how ostensibly classical references may be haunted by the under-acknowledged spectral presences of medieval intertexts and traditions. Its central concern is the mutual hauntings of Ovid, Geoffrey Chaucer, and John Gower in the early modern literary imagination; it demonstrates that Ovidian allusions to mythological figures such as Ariadne, Philomela, or Narcissus in Shakespeare's dramatic and poetic works were sometimes simultaneously mediated by the hermeneutic and affective legacies of earlier vernacular texts, including *The Legend of Good Women*, *Troilus and Criseyde*, and *The Confessio Amantis*. LINDSAY ANN REID is a Lecturer in English at the

National University of Ireland Galway **William Shakespeare's Othello** Harold Bloom, Sterling Professor of Humanities
 Harold Bloom, 2010 A collection of critical essays on the Shakespeare play Othello arranged in chronological order of publication *Hamlet's Arab Journey* Margaret Litvin, 2011-10-03 For the past five decades Arab intellectuals have seen themselves in Shakespeare's Hamlet their times out of joint their political hopes frustrated by a corrupt older generation Hamlet's Arab Journey traces the uses of Hamlet in Arabic theatre and political rhetoric and asks how Shakespeare's play developed into a musical with a happy ending in 1901 and grew to become the most obsessively quoted literary work in Arab politics today Explaining the Arab Hamlet tradition Margaret Litvin also illuminates the to be or not to be politics that have turned Shakespeare's tragedy into the essential Arab political text cited by Arab liberals nationalists and Islamists alike On the Arab stage Hamlet has been an operetta hero a firebrand revolutionary and a muzzled dissident Analyzing productions from Egypt Syria Iraq Jordan and Kuwait Litvin follows the distinct phases of Hamlet's naturalization as an Arab Her fine grained theatre history uses personal interviews as well as scripts and videos reviews and detailed comparisons with French and Russian Hamlets The result shows Arab theatre in a new light Litvin identifies the French source of the earliest Arabic Hamlet shows the outsize influence of Soviet and East European Shakespeare and explores the deep cultural link between Egypt's Gamal Abdel Nasser and the ghost of Hamlet's father Documenting how global sources and models helped nurture a distinct Arab Hamlet tradition Hamlet's Arab Journey represents a new approach to the study of international Shakespeare appropriation Some images inside the book are unavailable due to digital copyright restrictions **John Donne and Conformity in Crisis in the Late Jacobean Pulpit** Jeanne Shami, 2003 The sermons of John Donne are seen to embody the tensions and pressure on public religious discourse 1621-25 This book considers the professional contribution of John Donne to an emerging homiletic public sphere in the last years of the Jacobean English Church 1621-25 arguing that his sermons embody the conflicts tensions and pressures on public religious discourse in this period while they are in no way typical of any particular preaching agenda or style they articulate these crises in their most complex forms and expose fault lines in the late Jacobean Church The study is framed by Donne's two most pointed contributions to the public sphere his sermon defending James I's Directions to Preachers and his first sermon preached before Charles I in 1625 These two sermons emerge from the crises of controversy censorship and identity that converged in the late Jacobean period and mark Donne's clearest professional interventions in the public debate about the nature and direction of the Church of England In them Donne interrogates the boundaries of the public sphere and of his conformity to the institutions authorities and traditions governing public debate in that sphere modelling for his audience an actively engaged conformist identity Professor JEANNE SHAMI teaches in the Department of English at the University of Regina Early Modern Tragicomedy Subha Mukherji, Raphael Lyne, 2007 Fresh explorations of the tragicomic drama setting the familiar plays of Shakespeare and his contemporaries alongside Irish and European drama Tragicomedy is one of the most important dramatic genres in

Renaissance literature and the essays collected here offer stimulating new perspectives and insights as well as providing broad introductions to arguably lesser known European texts. Alongside the chapters on Classical Italian, Spanish and French material, there are striking and fresh approaches to Shakespeare and his contemporaries, to the origins of mixed genre in English, to the development of Shakespearean and Fletcherian drama, to periodization in Shakespeare's career, to the language of tragicomedy and to the theological structure of genre. The collection concludes with two essays on Irish theatre and its interactions with the London stage, further evidence of the persistent and changing energy of tragicomedy in the period. Contributors: SARAH DEWAR, WATSON MATTHEW, TREHERNE ROBERT, HENKE GERAINT, EVANS NICHOLAS, HAMMOND ROSKING, SUZANNE GOSSETT, GORDAN MCMULLAN, MICHAEL WINMORE, JONATHAN HOPE, MICHAEL NEILL, LUCY MUNRO, DEANA RANKIN.

Allegory, Space and the Material World in the Writings of Edmund Spenser Christopher Burlinson, 2006. An examination of the way in which the material world is depicted in *The Faerie Queene*. This book provides a radical reassessment of Spenserian allegory, in particular of *The Faerie Queene* in the light of contemporary historical and theoretical interests in space and material culture. It explores the ambiguous and fluctuating attention to materiality, objects and substance in the poetics of *The Faerie Queene* and discusses the way that Spenser's creation of allegorical meaning makes use of this materiality and transforms it. It suggests further that a critical engagement with materiality, which has been so important to the recent study of early modern drama, must come in the case of allegorical narrative through a study of narrative and physical space, and in this context it goes on to provide a reading of the spatial dimensions of the poem: quests and battles, forests, castles and hovels, and the spatial characteristics of Spenser's other writings. The book reaffirms the need to place Spenser in his historical contexts: philosophical and scientific, military and architectural in early modern England, Ireland and Europe, but also provides a critical reassessment of this literary historicism. Dr CHRISTOPHER BURLINSON is a Research Fellow in English at Emmanuel College, Cambridge.

John Bunyan and the Language of Conviction Beth Lynch, 2004. Bunyan's works are re-evaluated and considered in their Restoration and non-conformist context. This book undertakes a major reassessment of the works of John Bunyan (1628-88), the nonconformist author of *The Pilgrim's Progress*, who was imprisoned for preaching his beliefs. Through a reading of each of his narratives and many of his pastoral writings, both in textual detail and in relation to the various traditions such as Reformed spirituality and the nonconformist tradition within which he lived, preached and wrote, the author offers a systematic re-evaluation of Bunyan's development as an author. She presents new perspectives on his most popular works, *Grace Abounding* and *The Pilgrim's Progress*, whilst arguing that the significance of the lesser-known *Life and Death of Mr Badman* and *The Holy War* has been severely underestimated, and she shows how overall the works offer a candid document of nonconformist experience in the Restoration period.

A Pleasing Sinne Adam Smyth, 2004. Studies of the representation and understanding of drink and conviviality in diverse social contexts.

Becoming Christian Dennis Austin Britton, 2014-04-03.

Becoming Christian argues that romance narratives of Jews and Muslims converting to Christianity register theological formations of race in post Reformation England The medieval motif of infidel conversion came under scrutiny as Protestant theology radically reconfigured how individuals acquire religious identities Whereas Catholicism had asserted that Christian identity begins with baptism numerous theologians in the Church of England denied the necessity of baptism and instead treated Christian identity as a racial characteristic passed from parents to their children The church thereby developed a theology that both transformed a nation into a Christian race and created skepticism about the possibility of conversion Race became a matter of salvation and damnation Britton intervenes in critical debates about the intersections of race and religion as well as in discussions of the social implications of romance Examining English translations of Calvin treatises on the sacraments catechisms and sermons alongside works by Edmund Spenser John Harrington William Shakespeare John Fletcher and Phillip Massinger *Becoming Christian* demonstrates how a theology of race altered a nation's imagination and literary landscape

Women and Revenge in Shakespeare Marguerite A. Tassi, 2011 Can there be a virtue in vengeance Can revenge do ethical work Can revenge be the obligation of women This wide ranging literary study looks at Shakespeare's women and finds bold answers to questions such as these A surprising number of Shakespeare's female characters respond to moral outrages by expressing a strong desire for vengeance This book's analysis of these characters and their circumstances offers incisive critical perceptions of feminine anger ethics and agency and challenges our assumptions about the role of gender in revenge In this provocative book Marguerite A Tassi counters longstanding critical opinions on revenge that it is the sole province of men in Western literature and culture that it is a barbaric morally depraved irrational instinct and that it is antithetical to justice Countless examples have been mined from Shakespeare's dramas to reveal women's profound concerns with revenge and justice honor and shame crime and punishment In placing the critical focus on avenging women this book significantly redresses a gender imbalance in scholarly treatments of revenge particularly in early modern literature

Dramatic Geography Laurence Publicover, 2017-09-15 Focusing on early modern plays which stage encounters between peoples of different cultures this book asks how a sense of geographical location was created in early modern theatres that featured minimal scenery While previous studies have stressed these plays' connections to a historical Mediterranean in which England was increasingly involved this volume demonstrates how their dramatic geography was shaped through a literary and theatrical heritage Reading canonical plays including *The Merchant of Venice* *The Jew of Malta* and *The Tempest* alongside lesser known dramas such as *Soliman and Perseda* *Guy of Warwick* and *The Travels of the Three English Brothers* *Dramatic Geography* illustrates how early modern dramatists staging foreign worlds drew upon a romance tradition dating back to the medieval period and how they responded to one another's plays to create an intertheatrical geography These strategies shape the plays' wider meanings in important ways and could only have operated within the theatrical environment peculiar to early modern London one in which playwrights worked in close proximity in one instance

perhaps even living together while composing Mediterranean dramas and one where they could expect audiences to respond to subtle generic and intertextual negotiations In reassessing this group of plays Laurence Publicover brings into conversation scholarship on theatre history cultural encounter and literary geography the book also contributes to current debates in early modern studies regarding the nature of dramatic authorship the relationship between genre and history and the continuities that run between the fourteenth and seventeenth centuries

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Shakespearean Tragedy As Chivalric Romance Rethinking Macbeth Hamlet Othello And King Lear**

In a world inundated with screens and the cacophony of instantaneous interaction, the profound energy and mental resonance of verbal beauty frequently fade in to obscurity, eclipsed by the constant assault of noise and distractions. However, situated within the lyrical pages of **Shakespearean Tragedy As Chivalric Romance Rethinking Macbeth Hamlet Othello And King Lear**, a interesting perform of fictional splendor that impulses with natural thoughts, lies an remarkable journey waiting to be embarked upon. Penned with a virtuoso wordsmith, this enchanting opus courses readers on an emotional odyssey, softly revealing the latent possible and profound impact embedded within the delicate web of language. Within the heart-wrenching expanse with this evocative analysis, we can embark upon an introspective exploration of the book is key themes, dissect their charming publishing fashion, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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